

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 741.—Vol. 45.
Registered for transmission abroad.

NOVEMBER 1, 1904.

Price 4d.; Postage, 2d.
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ON

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The NEXT EXAMINATION for ASSOCIATESHIP (A.R.C.M.)
will take place in April, 1905.

Syllabus and official Entry Forms may be obtained from

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The next F.R.C.O. Examination begins on January 2, 1905. The
Solo-playing Tests are:—Toccata in F major, J. S. Bach (without
Fugue). (No. 2, Vol. III., p. 16, Peters' Ed.); (Book 9, p. 176,
Bridge & Higgs' Ed., Novello & Co.); (Vol. V., Best's Ed.,
Augener & Co.). Sonata No. 6, in E minor, Op. 137 (2nd and 3rd
movements). G. Merkel. (Novello & Co.; Augener & Co.)
Prelude, Op. 88, No. 3. C. Villiers Stanford (Houghton & Co.).

The A.R.C.O. Examination begins on January 9. The subject for
the Essay will be taken from "Music and Musicians: Essays and
Criticisms" (First Series). By Robert Schumann (W. Reeves, 83,
Charing Cross Road, W.C.). Copies of this book will be supplied at
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AS TEACHERS.—Beatrice Marian Alexander, Amelia Brown Anderson, Jessie Constance Austin, Sydney Baines, Margaret Baldwin, Frederick William Benson, Leontine Marie Bideleux, Lilian Bowell, Amy Elizabeth Carr, Margaret Ann Church, Edith M. Clarke, Ethel Helen Cooke, Constance Mary Cox, Hannah Mary Crosby, Elizabeth Janet Crowhurst, Eileen Mary Dale, Sara Stuart Dixon, Arthur Dutton, Lewis H. Eagland, Winifred Fairweather, Marjorie Ferguson, Thomas Fraser, Dora Maud Gee, Florence Alice Griffiths, Katharine Morley Groves, Gladys Nem Grundy, Frances Dorothy Henman, Ethel L. Hindsley, Clara Home, Isabelle May Hoyte, Frances Winifred James, Annie Gertrude Jones, Hilda Florence King, Ethel Lawry, Jessie Maud Lloyd, Olive Madge, Margaret Anna Meaden, Nora Meyer, Lilian Miles, Winifred Emily Morris, Winifred Newton, Josie Orr, Catherine Winifred Marion Owen, Edith Kate Periam, Henrietta Rachel Robertson, Kathleen Rogers, Winifred Rowe, Florence Emily Scott, Alfred Sharples, Constance Mary Shelley, May Shepherd, Sister Marie Hélène de Sion, Alfred Clement Storr, Carrie C. Teller, Sarah Thompson, Edith M. Turrall, Ella Mansell Upton, Beatrice Madeleine Williams, Edith Gertrude Williams, Lucy Mary Williams, Mabel Selina Dingley Williams, Mabel Meteyard Wilson, Sara Florence Witty, Mahala Alice Yates.

AS PERFORMERS.—Alexander R. Calder, Florence Jessie Tigar.
EXAMINERS.—Messrs. Carlo Albanesi, Oscar Beringer, Henry R. Eycots, T. B. Knott, Tobias Matthay, and C. F. Reddie.

IN VIOLIN PLAYING.

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 Symphonic Poem "Penthesilea" Hugo Wolf
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 Symphonic Poem "Uralume" Joseph Holbrooke
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 Pianoforte Concerto No. 5, in E flat (Op. 73) ("Emperor") Beethoven
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 Overture, "Romeo and Juliet" Tchaikovsky

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Glasgow Herald, November 30, 1903.

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"CREATION."

Glasgow Herald, December 23, 1903.

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'With verdure clad' and 'On mighty pens' were little short of perfect.
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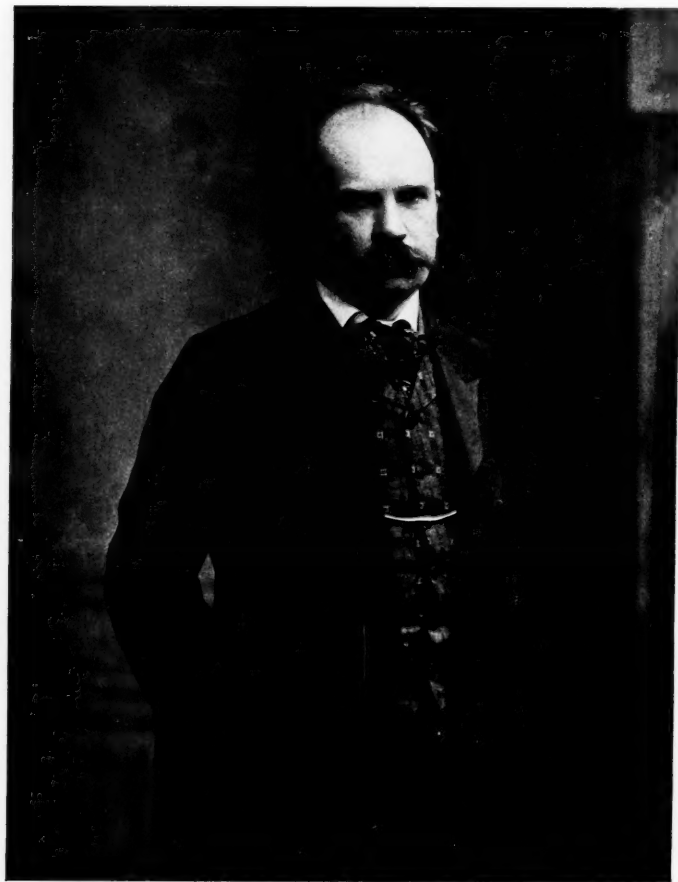
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Eugen d'Albert.

The Musical Times.

NOVEMBER 1, 1904.

EUGEN D'ALBERT.

A BIOGRAPHICAL SKETCH.

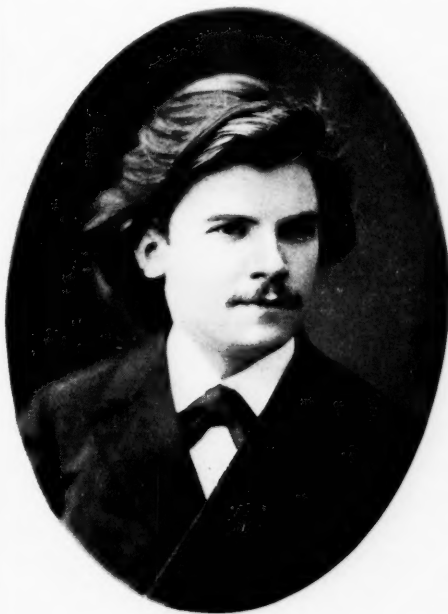
When the history of music during the nineteenth century comes to be written, the name of a revered master will stand out pre-eminently, as one devoted to the art and possessing great kindness of heart. Franz Liszt—for that is his name—lived through three-fourths of the century, veritably an epoch-making period in the evolution of the art of music; and during the whole of his eventful and industrious life he spared not himself in encouraging, influencing, and helping on many earnest-minded musicians who came under the spell of his magnetic charm and stimulating personality. Among those who owe not a little to this generous-hearted man is the subject of this Biographical Sketch.

Eugen D'Albert—to give his full baptismal name, Eugène François Charles D'Albert—was born on April 10, 1864, at 4, Crescent Place, Glasgow, where his parents were temporarily residing, his father following the profession of dancing-master with success. The house—or, to be strictly accurate, 'tenement'—in which the boy drew his first breath has since been pulled down: its site is now occupied by the Grand Hotel, situated at the west end of Sauchiehall Street, at its junction with St. George's Road. Notwithstanding his French name of Charles Louis Napoleon D'Albert, the father of Eugen was of German nationality, he having been born at Nienstetten, near Altona, on February 25, 1809. Although he made a great reputation as a composer of dance music, it should not be forgotten that he had been a pupil of Samuel Wesley and of Kalkbrenner. He settled at Newcastle-on-Tyne and married a Miss Annie Rowell there. Eugen, the eldest child of this union, made his entry into the world when his father had entered his fifty-sixth year. This, and other circumstances, accounted for a certain loneliness in the boy's home-life and the years of his childhood. He was misunderstood, and 'cribbed, cabined, and confined' to such an extent as to largely prejudice him against the country which gave him birth.

He was practically self-taught in music until he had reached the age of twelve. At that time (1876) the National Training School for Music was inaugurated, and the boy was elected Queen Victoria Scholar at that Institution, which shows how remarkable were his musical gifts. His teachers were Mr. Ernst Pauer, Professor Prout, Sir John Stainer, and Sir Arthur Sullivan. The last-named must have thought very highly of the youth's abilities, because he entrusted him with the arrangement for pianoforte of the score of 'The Martyr of Antioch,' and D'Albert was then only sixteen.

One of his fellow students, Mr. Walter G. Alcock, organist of the Chapels Royal, has kindly furnished the following reminiscences of the South Kensington days in the following words:

My first meeting with D'Albert was on May 17, 1876, at the opening of the National Training School for Music. I well remember that he quite electrified us all when he, a mere child, played quite splendidly. When Sir Arthur (then Mr.) Sullivan started a composition and counterpoint class—which, I believe, was first constituted of D'Albert, Frederic Cliffe and myself—we were amazed at the amount of work D'Albert brought, and I recollect Sullivan's saying on one occasion: 'Good gracious, my dear boy, do you expect me ever to get through this?' When Professor Prout took Sir Arthur's class, D'Albert again astonished us one day by bringing as his composition exercise his much-played *Pianoforte Suite in D (Op. 1)*, containing a delightful *Garvotte* and *Musette*. He turned up on another occasion with a *Scena*, and Dr. Prout sent me flying downstairs



EUGEN D'ALBERT AT THE AGE OF 20.

to fetch Dr. Stainer, and we had it all over again. Dr. Prout told us afterwards that he considered D'Albert equal to Mendelssohn at his age, and we all felt much impressed. I shall never forget a remarkably fine performance by him, at a pupils' concert in the West Theatre of the Albert Hall, of Mendelssohn's *Prelude and Fugue in E minor*. I enjoyed many a pleasant walk with him from his father's house in St. Mary Abbott's Terrace to the Training School, and I retain the pleasantest recollections of his good nature in those days of his early teens.

There lies before us the word-book of the First Public Concert—given at St. James's Hall, June 23, 1879—of the students of the National Training School for Music. From this we learn that Eugen D'Albert played the Schumann *Pianoforte Concerto*, and that a *Concert Overture (in C major)* composed by him was performed. Mr. Alcock remembers the genial theme of the second subject

of the Overture, and that the youthful composer had the honour of being received by the Prince of Wales (now King Edward VII.), who was present at the concert, after he (D'Albert) had played, in a masterly manner, Schumann's ever-beautiful Concerto. In the following year—on May 25, 1880—Sullivan took a 'Deputation,' as it was called, of students to the Mansion House, where, in the presence of the late Duke of Edinburgh and the Lord Mayor, the young people displayed their several abilities. THE MUSICAL TIMES of June, 1880, in recording that music-making, said :

The pianoforte solos by Mr. Eugène D'Albert—*Andante* from First Sonata (Schumann), Etude in A minor, Op. 25 (Chopin)—were, without doubt, the most successful instrumental performances. This young gentleman needs no apology on the score of brevity of years, for he plays with all the certainty, expression, and fire of a practised artist.

These public appearances had not a little to do with D'Albert's first appearance—at the early age of sixteen!—at the Monday Popular Concert of November 22, 1880. THE MUSICAL TIMES may again be quoted in this connection :

A young pianist, Mr. Eugène D'Albert, a pupil of the National Training School at South Kensington, made his first appearance at the Popular Concerts on the third Monday of last month (22nd ult.), creating a very favourable impression as to his talents as a musician and the soundness of his artistic training. The work chosen by the young artist for his solo performance was well calculated to serve as a test for both the qualities named, having been Schumann's 'Etudes symphoniques,' in the rendering of which Mr. D'Albert displayed much taste and technical skill, being much and deservedly applauded in consequence. Equally successful was the young artist's interpretation of the pianoforte part of Beethoven's Sonata in A major, for pianoforte and violoncello, played in conjunction with Signor Piatto, and there can be no doubt that Mr. D'Albert is entering upon a career of great promise.

In the following spring (1881) the gifted young pianist—then still in his seventeenth year—had the honour of appearing at the Crystal Palace Saturday Concerts and at the Philharmonic Concerts : on both occasions (February 5 and March 10) he played Schumann's Pianoforte Concerto—'a most remarkable performance' is the record (of the first concert) in these columns. 'Not only was the mechanical finish perfect, but there was an amount of musical feeling and an intelligent appreciation of the composer's meaning very rare in one so young. The performance excited the greatest enthusiasm, and very naturally.'

In the year 1881 the Richter Concerts were in the hey-day of their existence. The great conductor showed his appreciation of D'Albert's genius by inviting him to play his first Pianoforte Concerto at the concert of October 24, 1881, on which occasion the young composer-pianist and his work were received with real enthusiasm, 'three times recalled at the close, amid genuine excitement' being recorded in connection therewith. A month

later—on November 25, 1881—D'Albert was elected Mendelssohn Scholar, but this he held for one year only. It cannot be said that he lacked appreciation in this country, because in truth his genius was early recognised by our leading concert-giving institutions, by the press, and by the musical public, and all these joined in paying tribute to one highly endowed with a rare artistic temperament. In this connection it is exceedingly pleasant to hear from the lips of Herr D'Albert the following words, of which he authorizes the publication : 'The former prejudice which I had against England, which several incidents aroused, has completely vanished since many years.'

The young pianist composer was then taken by Dr. Richter to Vienna, where he continued his studies and played his own Pianoforte Concerto at the Vienna Philharmonic Society early in the spring of the following year (1882). He was the youngest pianist that had appeared at that important concert-giving institution, where his performances created quite a sensation. In May, 1882, he visited England, playing at the Richter and Crystal Palace concerts with ever-increasing success. Except for an Overture to Hölderlin's 'Hyperion,' played at the Richter concert of June 8, 1885, the name of Eugen D'Albert seems to have disappeared from English concert-programmes till 1896, a period of fourteen years.

In deciding to make Germany his home, D'Albert was greatly influenced by Liszt, whose pupil he became. The great pianist took a special fancy to him, whom he called 'Albertus Magnus.' 'He used to say,' recalls Herr D'Albert, 'that it would have pleased him to be my rival at the piano when he was young—now he would not risk it, being too old.' That Liszt's confidence in and affection for him was fully justified, and that it was rich in result, has been proved by the fact that D'Albert has long been known as one of the most distinguished pupils of the king of pianists. So rapid, indeed, did D'Albert advance in technical skill and ripened musicianship, that in 1882, when only eighteen years of age, he was appointed Hofpianist des Grossherzogs von Weimar. He gave his first concert at Berlin on January 10, 1883, when he played his Pianoforte Suite, composed during his pupilage in England—a work that is a delightful blending of the ancient and modern styles. On that occasion his 'stupendous mechanism, beautiful and expressive touch, and original taste' evoked the warmest enthusiasm, manifestations rare indeed on the part of a critical Berlin audience. During the next few years Herr D'Albert lived the life of a distinguished pianoforte virtuoso, travelling and giving concerts in Germany, Russia, Italy, France, Spain, England, America (twice), everywhere gaining fresh laurels as an interpreter of the highest rank. At the Gewandhaus (Leipzig), on November 3, 1893, he emulated one of the famous feats of Hans von Bülow by playing at one sitting the following five Pianoforte Sonatas of Beethoven—Op. 31, 53, 90, 109, and 110, performing these masterpieces with all the fulness of

masterly technique and intellectual insight, and moreover in a manner sufficient to justify the statement that as an exponent of Beethoven, Eugen D'Albert has few, if any, equals.

In 1896, after an absence of fourteen years, he made his reappearance in England at a Mottl concert—April 28, Queen's Hall—when he played Beethoven's E flat Pianoforte Concerto, his performance of that colossal creation being 'marked, in a high degree, by the breadth, intelligence, technical skill, and power that already characterised his playing in 1882.' He played at two concerts of the Philharmonic Society during that season (1896)

that is to say, he does not allow his individuality to unduly colour or distort the composer's intention, but with all earnestness of purpose he endeavours to interpret the music of his choice with deep reverence and true artistic sincerity.

While it may be hoped that Herr D'Albert has no intention of giving up his pianoforte playing just yet, there are ominous signs that he is devoting himself more and more to composition. Although he is only forty years of age he has already composed eight operas! Like other composers he does not always find a smooth path in the direction of getting his works performed. For instance, in



HERR D'ALBERT'S SUMMER RESIDENCE AT MEINA, LAGO MAGGIORE.

—a rare distinction—his concertos being Liszt's in E flat and Beethoven's in G. A quartet of pianoforte recitals—May 1, 12, 19, and June 2—not only greatly increased his reputation, but completely re-established him in the favour of the English musical public. THE MUSICAL TIMES in a notice of one of these recitals said: 'His rendering of the Waldstein Sonata was the finest heard in a London concert-room since the days of Rubinstein and Bülow.' Could higher praise be given? Versatility is a marked feature of Herr D'Albert's executive gifts. He may be regarded as a subjective player—

order to secure the production of his first opera, 'Der Rubin' (at Karlsruhe, in 1892), the impresario made it a condition that the composer should pay into the managerial exchequer the costs of production, that is to say 5,000 marks (£250). But not in opera alone has he found an outlet for his creative muse. The subjoined list of his compositions includes a symphony, an overture, two pianoforte concertos, a violoncello concerto, two string quartets, in addition to the pianoforte suite already mentioned, pianoforte pieces, songs, &c. As a composer he claims to be 'an apostle of artistic

truth.' No one can find fault with so commendable a creed, and we trust that he will long be spared to live up to a confession of faith so true to the principles of the art to which he devotes his life.

In the summer months of the year Herr D'Albert exchanges his Berlin residence for his charming villa on Lago Maggiore, of which we give a photograph. Here, in this seclusive and romantic spot, he passes a delightful existence, the pleasant hours being apportioned between composition and such recreations as cycling and lawn-tennis. It should be added that he takes a great interest in all sports and in medical science, though in regard to the last-named hobby he by no means aspires to become a doctor of music.

LIST OF COMPOSITIONS.

OPUS.

1. Suite in D minor for pianoforte solo (Allemande, Courante, Sarabande, Gavotte and Musette, Gigue).
2. Pianoforte Concerto (No. 1) in B minor (1884).
3. Zehn Lieder (1886).
4. Symphonie in F major (1886).
5. Acht Klavierstücke (1886).
6. Walzer. Pianoforte (four hands).
7. String Quartet (No. 1) in A minor.
8. Overture zu Grillparzer's Esther. Full orchestra (1888).
9. Fünf Gesänge.
10. Pianoforte Sonata in F sharp minor.
11. String Quartet (No. 2) in E flat.
12. Pianoforte Concerto (No. 2) in E.
13. Lieder der Liebe.
14. Der Mensch und das Leben (Man and Life), for six-part chorus and orchestra (1893).
15. Seefraulein. Scena for soprano and orchestra.
16. Vier Clavierstücke for pianoforte solo (Ballade, Scherzo, Valse, and Intermezzo).
17. Fünf Lieder.
18. Vier Lieder.
19. Sechs Lieder.
20. Concerto for Violoncello.
21. Fünf Lieder.
22. Vier Lieder.
23. Acht Lieder (*a capella*), for male-voice chorus.
24. Wie wir die Natur erleben, for soprano solo and orchestra.
25. Zwei Lieder, with orchestra.
26. Venushymne, for tenor solo, chorus and orchestra.
27. Fünf Lieder.
28. Sieben Lieder im Volkston.

TITLES.		OPERAS.		1ST PERFORMANCES.	
Der Rubin	Karlsruhe, 1892.	
Ghismonda...	Dresden, 1895.	
Gernot	Mannheim, 1897.	
Die Abreise	Frankfurt a M, 1899.	
Kain	Berlin, 1900.	
Der Improvisator	Berlin, 1901.	
Tiefland	Prague, 1903.	
Flauto solo	(not yet performed).	

The photograph of Herr D'Albert which forms one of our extra supplements, has been taken specially for this biographical sketch by Messrs. Russell and Sons.

NORWICH CATHEDRAL.

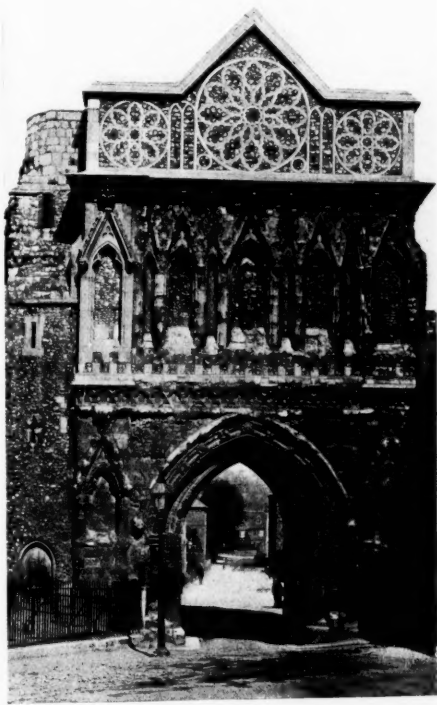
The interests of a city are not always centred in its predominant feature. Norwich is a case in point. It is the birthplace of several distinguished persons; in this it at least justifies its geographical position, for did not the wise men come from the East? Before making mention of some of the chief buildings in the city, its fame-roll of natives may be examined with satisfactory results. Among Norwicensians of note were Archbishop Parker, who preserved some of the most precious MSS. now in Corpus Christi College Library, Cambridge, among them being the earliest example of score writing (see Burney's History), and whose Psalter contained the first appearance of Tallis's tune now associated with Bishop Ken's Evening hymn; Dr. Caius, a name worthily linked with Gonville at Cambridge; Bishop Bateman, who founded Trinity Hall College, Cambridge; Joseph John Gurney, the Quaker philanthropist, and his self-denying sister, Elizabeth Fry; Harriet and James Martineau, Mrs. Opie, and the Rev. Minor Canon Walker, a worthy quartet of literary workers; John Crome, founder and chief of the Norwich School of Painters; and was not Sir Thomas Browne, author of the 'Religio Medici,' an inhabitant for nearly half a century?

In the art of music we find the following among the natives of Norwich: Dr. Edward Miller, composer of the tune 'Rockingham'; Edward Taylor, who was Sheriff of the City and one of the principal organisers of the Festival as a triennial event, and a former Gresham Professor of Music; George Perry, the first conductor of the Sacred Harmonic Society (London), and the composer of an oratorio on the subject of 'Elijah'; Drs. Crotch, Bunnett, and Mann; Mr. A. R. Gaul; Frederick Gunton, organist of Southwell and Chester, and two 18th century Cathedral organists, Samuel Porter, of Canterbury, and Henry Hayden, of St. Asaph—all the foregoing in addition to other musicians connected with Norwich Cathedral, to whom reference will subsequently be made. But we must not forget to add the name of Richard Mackenzie Bacon (1776-1844), who projected and edited the *Quarterly Musical Magazine and Review*, the first English journal of importance entirely devoted to music—a periodical which came into existence in January, 1811: its ten volumes being completed in 1829.

In the Middle Ages Norwich ranked as the second city in the Kingdom. Its name is probably of Norse origin—from *avir* = a creek, hence the village on the north of the creek would be called Northwic, from which is easily evolved Norwich. The city stood on a tidal bay in 1004. In that year the Danes devastated and ruined the place in revenge for the massacre of their countrymen by Æthelred-the-Unready. As the known history of the city may be said to begin with that Danish spoliation (1004), Norwich celebrates its nine hundredth birthday this very year!

Its most ancient building is the Castle, formerly a place of durance vile, but now converted into a Museum, famous for its fine collection of raptorial

birds, and an art gallery of which the citizens may justly feel proud. The Grammar School—the upper part of which was originally the chapel of St. John the Evangelist, its lower part a charnel-house!—at which several distinguished men have



ST. ETHELBERT'S GATE.
(Photograph by Mr. A. E. Coe, Norwich.)

been educated during the six hundred years of its existence: one of its most illustrious *alumni* being Horatio, Viscount Nelson, England's greatest naval commander. St. Andrew's Hall is a 15th century building, now devoted to civic purposes, but originally the nave of a grand church of the Dominicans, or Black Friars. Therein are held the Norwich Musical Festivals, which began in 1788 and were established as triennial events in 1824.

Of the forty-four (or more) churches in Norwich, that of St. Peter Mancroft justly claims first attention after the Cathedral. This noble sanctuary is also a product of the 15th century, the beautiful canopy of its font being an antiquarian gem of the first water. Music has so long been associated with charity in one of its noblest forms—the relief of the suffering poor—that no account of Norwich and its music would be complete without reference to 'The Jenny Lind Infirmary for Sick Children.' This, one of the best benefactions of the city, owes its origin to two concerts given by Jenny Lind (Madame Goldschmidt) in St. Andrew's Hall in January, 1849, when the net proceeds amounted to the sum of £1,253, a gratifying result of the tender-hearted promptings of that great and generous artist.

Norwich Cathedral, unlike many of its stately compeers in these Islands, does not occupy the site of any earlier church. To day it stands, more or less intact in its Norman purity, as it was left by Bishop Eborard in the year 1145. The foundation stone was laid by Herbert de Losinga, the first Bishop of Norwich, in 1096, on a piece of land called Cowholme, *i.e.*, a pasture surrounded by water. The exterior of the fair fane is sometimes unfavourably compared with its interior, but without sufficient justification. The tower, with its spire, is a redeeming feature of remarkable significance. It is the second highest in England—315 feet against the 404 feet of Salisbury—and viewed from the Close in the brilliant sunlight of a perfect October morning, it fascinates the beholder by its perfect uprising. And who can gaze upon those fine flying-buttresses at the east end without being charmed by their strength and beauty?

The two gates at the western entrance to the Close add picturesqueness to the external



THE ERPINGHAM GATE.
(Photograph by Mr. A. E. Coe, Norwich.)

attractions of the Cathedral. The earliest of these twin portals is St. Ethelbert's Gate, an early Decorated structure *temp.* Henry III., also well-known even early in the 19th century as 'The Gate House,' a room for practices for concerts to be held in, and moreover at one time used as a

schoolroom for the choristers. The Erpingham Gate, opposite the west front of the Cathedral—built as an act of penance about 1420 by Sir Thomas Erpingham, and containing his kneeling figure—is architecturally original and unique, furnishing, as it does, a type of the best Perpendicular work. Shakespeare has this reference to the soldier-knight, who commanded the archers at the battle of Agincourt:

King Henry. Good morrow, old Sir Thomas Erpingham:
A good soft pillow for that good white head
Were better than a churlish turf of France.
(*King Henry V.*, iv., 1.)

Upon entering the Cathedral at the west door its great height at once arrests attention. This unusual loftiness, intensified by the narrowness of both nave and choir, reminds one of Westminster Abbey. Then the large open arches of the triforium



THE PROCESSIONAL PATH, LOOKING EAST.

(*Photograph by Mr. A. E. Coe, Norwich.*)

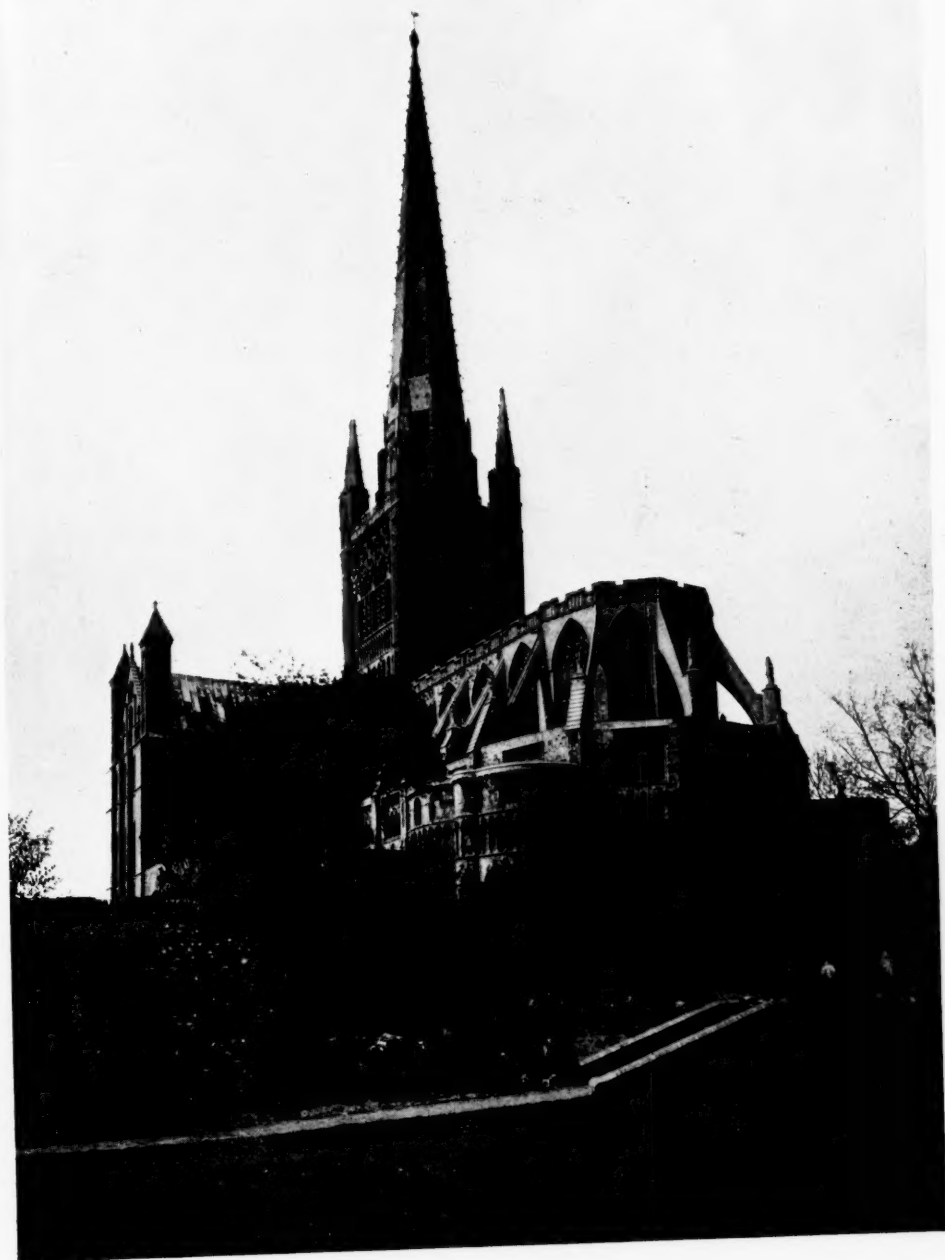
admit the light in such profusion that the building is flooded with glorious sunshine in radiant purity. The piers of the nave are not only unusually massive, but alternate in design. The nave vault (72 feet in height) of stone, replaced (in 1446-72) the original Norman wooden roof destroyed by fire, while the carved bosses—328 in number—are worthy of special study. As Mr. Quennell, in his book on the Cathedral, says:

To those who take an interest in early stone-cutting, this vault of Norwich is a store of inexhaustible treasure; the bosses, rudely cut as they are, tell their own tales with singular truth and directness. Their sculpture may not display the anatomical knowledge of the work of the Renaissance; yet it has a distinct decorative value that has been seldom equalled in the later decadent period.

The accompanying photographs illustrate the main architectural outlines of the Cathedral, but a few less prominent features may be noticed. The processional path at the east end is unique, and the Confessio or Relic Chapel is of special interest. There is a very rare relic of a Norman episcopal chair, cut in stone, behind the altar. The Jesus Chapel—re-restored from a floorless lumber room to a most beautiful sacred building, entirely by that noble man the late Dean Goulbourn—contains an altar of grey Barnack stone. This, and St. Luke's Chapel, both of them circular in design, add to the beauty and stateliness of the magnificent Norman apse. Upon looking up to the roof of the tower one cannot fail to be impressed with the rich Norman work of the lantern. The Pelican lectern in the choir is one of those quaint productions of mediæval times, while the sixty stalls—fine specimens of 15th century work—and their attendant misericordes are well worth detailed examination.

There is now no Chapter House nor Lady Chapel at Norwich. A glorious example of the latter did exist, but it was allowed to fall into ruin by a former Dean who, strange to say, has a monument erected to his memory in the Cathedral. Possibly the material for this monument was supplied from the ruined chapel. Some compensation, however, for the decay of these old buildings is found in the beautiful Cloisters, at one time partly filled with coloured glass,—begun in 1297 and finished in 1430—which are among the handsomest in England. They are situated on the south side of the Cathedral, the interior garth being about 145 feet square. The apartments formerly used by the monks are over the three sides of the cloisters, a very small portion of which is now appropriated to the choristers' day-school. The Prior's door, a fine specimen of early Decorated work, and the sculptured vault-bosses (as in the Cathedral) are features of this splendid appendage to the main edifice. The Locutory, where the monks indulged in their daily gossip, is a Norman apartment now used as a choir practice and schoolroom, and admirably serves its purpose.

The musical history of Norwich Cathedral is peculiarly rich in interest. There must have been an organ in the church during the first half of the 14th century, as an organist named Adam (of whom more anon), is recorded as having held office in 1333. Thirteen years later there was an organ in St. Mary's Chapel, and in 1386 there are records of the purchase of music books for clergy and choir. In the latter part of the 14th century there were at least *two* organs in the Cathedral, and in 1411 an organ-blower is mentioned. A new 'payre of organs in the choir,' a gift, cost £13 6s. 8d. In 1607 the Dean and Chapter agreed that a new organ should be made 'and timber fitted to make a loft for it'; this instrument was repaired in 1626, and the sum of £10, which Abel Colls gave to the church, was bestowed upon it. Sir Thomas Browne, in his 'Repertorium,' tells us that 'in the late tumultuous time' [the Civil War] this organ



Norwich Cathedral.

(*Photograph by Mr. A. E. Coe, Norwich.*)

'was pulled down, broken, sold, and made away. But since his majesty's restoration, another fair, well-tuned, plain organ, was set up by Dean Crofts and the Chapter, and afterwards painted, and beautifully adorned.'

Some interesting particulars of the 'Dean Crofts' organ and subsequent instruments are recorded by Dr. Humphrey Prideaux, Canon, and afterwards Dean of Norwich,—the two offices covering a period of forty-three years—in a MS. volume preserved in the Cathedral Treasury, extracts from which have kindly been made specially for this article by Dr. W. T. Bensly, the Chapter Clerk. In the year 1661, among 'Monies disbursed upon Reparations of ye Church' are the following payments:

To Rich. Plumm of Bury for ye Organ	-	45	0	0
To Mr. Pease for a new sett of Pipes	-	18	0	0
To a painter for gilding ye Pipes	-	02	0	0
For taking down ye Organ, packing it, Cariadg, &c.	-	5	0	0

Worthy Dean Prideaux records, in the year 1689:

A Particuler of the additional Stopps and new worke put into the Great Organ in Christ Church [the Cathedral] over and above the agreement made with Dr. Kidder [6th Prebend, or Canon] for £200 in behalfe of the Reverend Dean and Chapter of Norwich.

For one open Diapason of fine Mettall in	£			
the west front consisting of 50 pipes	-	100	0	0
For the joyners in altering the case and carving	-	030	0	0
For one furniture of rankes aded to the Choir Organ consisting of 150 Pipes, and two more added to the furniture and mixture in the Great Organ	-	030	0	0
For six stopps of Echoes consisting of 150 Pipes with Sound bord movement and Keys, &c.	-	100	0	0
For a Cornett stopp consisting of 120 pipes	-	050	0	0
The Sum	-	£310	0	0

The intire number of usefull pipes in the great Organ is 1375, there being 975 new pipes, and but 400 old.

The Indorsement of this document reads: 'An account of the additional stops put into ye Organ by Harris, ye organ maker, 1690.' This organ maker was, of course, the celebrated Renatus Harris, the rival of Father Smith, and the instrument he 'made' consisted of 3 manuals and 20 stops—Great 10, Choir 5, Echo 5—without either pedal keys or pipes! We now find the name of an organ builder of whom comparatively little is known—Christian Smith, a nephew of Father Smith. Dean Prideaux, under date 'Jan. 9 1698,' records the following:

Memorandū an Agreement was made with Christian Smyth of London Organ maker to repair our Organ and put it in good sound and perfect repair in all its parts and appurtenances for wch he was to receive 80*£*, i.e. 50*£* at ye concluding of ye work and ye remaining 30*£* at ye next Audit.

And he did alsoe further agree to keep ye sayd Organ in good sound and perfect repair for ye Salery of 5*£* to be payd him annually on St. Andrews day and ye first payment to be on St. Andrews day A^o Dni 1700 and not before.

And he did further agree that in case any decay were in ye sayd Organ that he was to come down to put in repair on notice and that if it were not don within 6 months after notice that then he is to loose ye salery of

5*£* for that year and in case it be not repaired within other six months after ye sayd notice that then ye Dean and Chapter may employ any other organ maker to repair ye sayd decays and that he the sayd Christian Smyth shall pay all ye charges thereof.

Wch Articles being agreed to & sealed by ye sayd Christian Smyth and he having accordingly finished ye work wch he undertooke ye sayd 50*£* was payd him by ye Treasurer of the Church. The Articles are entered in the Ledger booke of ye Church.

It is evident that the Norwich organist of that time quite sustained the reputation of the race



DR. ZECHARIAH BUCK.

(From an original drawing made in 1876 by J. C. Brewer, and reproduced by kind permission of Dr. Henry J. Buck.)

in wanting more stops, though they seldom defray the cost thereof, as in this instance, for we learn that, on May 29, 1699:

Mr. Cooper Organist of ye Church did at his owne charge ad a Trumpet stop to ye Organ wch was now finished by Mr Christian Smyth who repaired the sayd Organ in the beginning of ye year flor which stop Mr. Cooper payd him.

On June 5, 1759, it was ordered by the Chapter 'to treat and agree with some proper person or persons to repair the organ.' Evidently the 'proper person' turned out to be John Byfield, son-in-law of John Harris, son of Renatus, as he repaired the organ at a cost of £225. It was opened on November 30, and a new anthem, composed by Mr. Garland, was sung.

In 1833 extensive alterations were carried out by Bishop at a cost of £510 10*s.*, the reconstructed instrument being opened by Mr. Z. Buck (afterwards the famous Dr. Buck) on January 12, 1834. The changes made by Bishop included 'long octaves, GG to F,' 1½ octaves of 'German pedals, supplying a depth of bass intonation rarely equalled.' Composition pedals were added, also a clarabella stop



THE PRESBYTERY AND APSE.

(*Photograph by Mr. A. E. Coe, Norwich.*)

(Bishop's invention), and the organ was enclosed in a general swell. The unsightly case was improved in appearance. According to a contemporary account the case formerly contained:

The gilt figure of a Roman lady standing forward before a recess in the centre, holding in her right hand a palm branch, and yet, absurdly enough, not bearing it upwards against the breast as the Christian Martyrs of old are usually represented, but projecting it forward as though it were some instrument, inasmuch that by many an ingenious conjecturer it had been converted into the bow of a violin!

For very many years after this nothing was done to the organ to enable it to retain the position it ought to have held as an instrument, and in course of time it could only be classed as one of the worst specimens of Cathedral organs in the Kingdom; but it was only in that unenviable position owing to its incompleteness and the action being thoroughly worn out. The swell organ only went down to Tenor C: there were only two stops on the pedal organ. But some of the stops were as beautiful as could be met with anywhere. In course of time Dr. Bates, the Cathedral organist, induced the Dean and Chapter to remedy this discreditable state of affairs. The matter was taken in hand by the present Dean with his characteristic energy. Subscriptions were thereupon invited and received to the amount of £6,432 5s. 5d., and a new instrument of five manuals and adequate pedal organ was built by Messrs. Norman and Beard, the well-known firm of organ builders of Norwich, and opened on December 12, 1899. The great, swell, choir, and solo organs stand on the screen, together with five stops of the pedal; the remaining pipes of the pedal stand upright in the south triforium. The great and swell soundboards are placed transversely across the screen: the choir organ speaks towards the east, and the solo organ towards the west end of the Cathedral. The echo organ—the gift of Mr. Hugh Barclay, in memory of his wife—stands in the triforium of the apse at the extreme east end of the Cathedral, and is a very charming adjunct to this fine new instrument.

SPECIFICATION OF THE ORGAN.

GREAT ORGAN (14 Stops).

	Feet.		Feet.
Double Open Diapason	16	Flute Harmonique	4
Open Diapason, No. 1	8	Twelfth	2½
" " No. 2	8	Fifteenth	2
" " No. 3 (old pipes)	8	Mixture (3 ranks)	16
Hohl Flute	8	Double Trumpet	8
Stopped Diapason	8	Tromba	8
Principal	4	Clarion	4

SWELL ORGAN (15 Stops).

Bourdon	16	Fifteenth	2
Open Diapason, No. 1	8	Mixture (3 ranks)	16
" " No. 2	8	Contra Fagotto	8
Lieblich Gedacht	8	Horn	8
Salicional	8	Clarin	8
Voix Célestes	8	Cor Anglais (Beating Reed)	8
Principal	4		
Lieblich Flute	4		

CHOIR ORGAN (9 Stops).

Lieblich Bourdon	16	Dulciana (old pipes)	8
Open Diapason (old pipes from Great)	8	Nasos Flute (part old pipes)	4
Stopped Diapason (old pipes)	8	Harmonic Gemshorn	4
Bell Gamba (old pipes)	8	Piccolo	2
		Corno Bassetto	8

SOLO ORGAN (5 Stops).

Flute Harmonique	8	*Orchestral Oboe	8
*Viola	8	Tuba Mirabilis	8
*Flute Harmonique	4		

* The stops marked thus are enclosed in a swell box.

ECHO ORGAN (12 speaking Stops).

Sub-Bass	16	Harmonic Piccolo	2
Contra Viola	16	Harmonic Trumpet	8
Gamba	8	Cornet (6 ranks)	8
Zauber Flöte	8	Vox Humana	8
Unda Maris (pure flute) to tenor C	8	Gongs.	
Vox Angelica (2 ranks)	8	Octave Coupler.	
Viola	4	Tremulant.	

The whole of the pipes of the Echo Organ are enclosed in a swell box placed at the extreme east end of the triforium, and operated from the main keyboard by means of electro-pneumatic action. A separate bellows with hydraulic motor, worked from the ordinary water main, supplies the Echo Organ. The engine for blowing it is quite distinct from the engines which supply wind to the main organ.

PEDAL ORGAN (9 Stops).

Double Open Diapason	32	Violoncello	8
Open Diapason (wood)	16	Bass Flute	8
Open Diapason (metal)	16	Trombone	16
Dulciana	16	Trumpet (partly derived from Trombone)	8
Bourdon	16		

COUPLERS AND ACCESSORIES (10 Stops).

Choir to Pedal.	Choir to Great	Pneumatic.
Great to Pedal.	Solo to Great	Pneumatic.
Swell to Pedal.	Swell Pistons to Composition Pedals.	
Solo to Pedal.	Great Pistons to Composition Pedals.	
Echo to Pedal.	Swell Octave.	
Swell to Choir		
Swell to Great		

PISTONS AND COMPOSITION PEDALS.

Five Pistons to Great Organ.
Five Pistons to Swell Organ.
Three Pistons to Choir Organ.
Two Pistons to Solo Organ.
One double-acting Piston to Great to Pedal Coupler.
One double-acting Piston to Swell to Great.
One double-acting Piston to Solo to Great.
Five Composition Pedals to Pedal Organ (acting separately, or in connection with the Great and Swell Organ Pistons).
Tremulant by Pedal for Swell Organ.
A double-acting Composition Pedal to Great to Pedal Coupler.

SUMMARY.

	Feet.	Pipes.		Pipes.
1 stop	32	32	14 stops, Great Organ	976
12 stops	16	538	15 " Swell	1,086
32 " "	8	1,931	9 " Choir	549
10 " "	4	610	5 " Solo	305
4 " "	2	244	12 " Echo	994
5 " "	various	793	9 " Pedal	268
64 speaking stops.	Pipes 4,148		64 speaking stops.	Pipes 4,148
14 couplers, &c.			14 couplers, &c.	
78 draw stops.			78 draw stops.	

Manual Compass, CC to C³ = 61 notes.
Pedal Compass, CCC to G = 32 notes.

Before we consider the roll of organists, something may be said concerning the singers in the Cathedral—lay-clerks and choristers. It speaks well for the musicianship of Norwich lay-clerks that one of their number was honoured in being quoted by old Thomas Morley. In that eminent musician's entertaining treatise, 'A Plaine and Easie Introduction to Practicall Musicke' (1597), under the heading 'Definition of two parts in one' (p. 96), Morley, addressing an imaginary pupil, *Philomathes*, says:

It is when two parts are fo made, as one fingeth euerie note and reft in the fame length and order which the leading part did fing before. But becaufe I promifed you to fet downe a vvaie of breaking the plainfong, before I come to fpeake of tvvoo partes in one, I will giue you an example out of the works of M. *Perfley* (vvhewhith wee vwill content our felues at this prefent, becaufe it had bene a thinge verie tedious, to haue fet dovvnne fo manie examples of this matter, as are euerie vvhere to bee founde in the vvorkes of M. *Redford*, M. *Tallis*, *Prefton*, *Hodgis*, *Thorne*, *Salbie*, and diuers others: vvhere you fhall find fuch varietie of breaking of plainfongs, as one not verie well skilled in muficke, fhould feant deferre anie plainfong at al) vvhereby you may learn to break any plainfong whatfoeuer.



THE CHOIR AND ORGAN, LOOKING WEST.

(Photographed specially for this article by Mr. A. E. Coe, Norwich.)

After a little explanatory conversation between *Master* (i.e. Morley) and *Philomathes*, the former gives in score—in order that the pupil 'should the more easilie perceiue the conueiance of the parts'—'The plainfung (*sic*) of the Hymne Saluator mundi, broken in diuifion, and brought in a Canon of three parts in one, by Ofbert Parsley.' Now, who was this Osbert Parsley (or Persley) whom Morley set up as a model? Born about the year 1511 he was for fifty years a 'singing-man' in Norwich Cathedral. Moreover, his contemporaries described him as 'the most learned musician.' His compositions are to be found in various libraries. He died in 1585, the same year as Tallis, and was buried in the nave of the Cathedral.

His monument is placed upon the fourth pillar from the west door on the north side of the nave. The epitaph, now obliterated, is thus given by Sir Thomas Browne in his 'Repertorium' (1712):

OSBERTO PARSELEY

Musice Scientissimo

Ei quondam Coniuncti

Musici posuerunt Anno 1585.

Here lies the Man whose Name in spight of Death
Renowned lives by Blast of Golden Fame,
Whose Harmony furvives his vital Breath,
Whose Skill no Pride did spot, whose Life no Blame.
Whose low Estate was blest with quiet Mind
As our sweet Cords with Dicords mixed be.
Whose Life in *Seventy* and *Four* Years entwin'd,
As falleth mellow'd Apples from the Tree.
Whose Deeds were Rules, whose Words were Verity:
Who here a Singing-man did spend his Days,
Full *Fifty* Years, in our Church Melody
His Memory shines bright whom thus we praise.

The Norwich choristers have long been famous for their vocal achievements, and have not some of them made their mark as 'grown-ups'? Here are some names: Thomas Vaughan, a very distinguished tenor vocalist in his day, Dr. Z. Buck, Dr. Philip Armes, Dr. Bunnett, Mr. George Gaffe (organist of St. Alban's Abbey), Mr. A. R. Gaul, the late Mr. F. A. Mann and his younger brother, Dr. A. H. Mann, the Rev. A. W. Baldwin, the much-respected Chaplain at Wormwood Scrubbs, Mr. Montague Smith, late organist to the University of Glasgow. In this chorister connection it may prove interesting to quote from the 'Brief Account of Cathedral and Collegiate Schools,' compiled by Miss Maria Hackett, the choristers' friend, in 1824. Under the heading Norwich she says:

The Cathedral Establishment at Norwich, as settled at the Reformation, was on a very narrow scale, and differed materially from the other foundations by King Henry VIII. There were no endowed Grammar Schools, nor was there any provision made for a Grammar Master and Usher, as in other Cathedrals of the new foundation, to instruct the boys of the Church, and such others as may resort to him, in literature and good morals. The Choristers were to be eight in number, to be chosen by the Dean. They were to reside with their Music Master, 'and to be found in table and diet, especially four of them that are most fit to serve in the Choir, until the table in the Common Hall be provided for them.' They were to receive an annual livery-gown, but no money payments. The statutes require, that they shall be taught to sing, and to play on instruments of music.

Considerable deviations have taken place from these injunctions (by what authority does not appear), which have made the situation of a Chorister much less valuable, than was designed by their Royal Benefactor. The boys are not now maintained by the Dean and Chapter, but receive very inadequate stipends in lieu of board. When first admitted, they have, as supernumeraries, £2 *per annum*: the next four boys have £5 *per annum*: the next four £10. The advance of salary they have of course by rotation. The supernumerary is always accepted as a Chorister.

The head-boy, I was glad to perceive, was qualified, in the absence of the organist, to supply his place very respectably on the organ. Two of the superannuated Choristers had been re-admitted into the Choir, as supernumeraries, in a situation nearly corresponding with that of Bible-clerks at the Universities, and were appointed to read the First Lesson: and another, who had just quitted the Music School, was preparing to enter the University.

In the 'Additions and corrections' to her 'Brief Account,' Miss Hackett says:

An old Norman chamber abutting on the Cathedral has been converted into an excellent, well-lighted School-room, and the ancient monastic dormitories over the cloisters have been repaired and fitted up as a Music School and Class-rooms. An improved system of education has been adopted. An examination, including music, is held twice yearly by the Dean and the Precentor, when prizes are awarded, and a printed Report is published.

Four of the Choristers dine alternately at the Deanery every Sunday, and all of them are taught instrumental music at the expense of the Dean and Chapter.

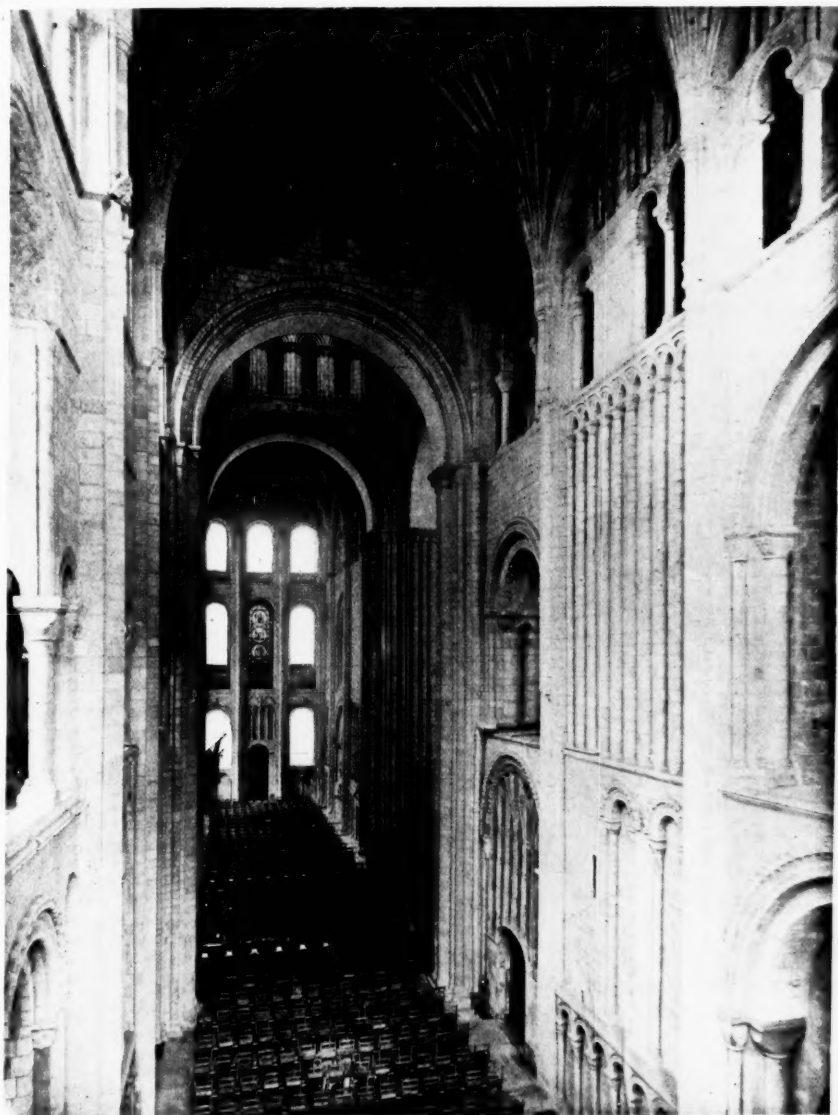
At the present time there is no *residential* choir school at Norwich, but the boys are carefully educated and cared for by Mr. J. H. Brockbank, one of the lay-clerks and the possessor of a fine, deep bass voice. We have pleasure in giving a copy of the report of H.M. Inspector, at July last, as to the efficiency of the education which the boys receive:

The usual excellent features are fully maintained and the boys show that they have acquired sound habits of industry and self-reliance. The papers worked in Geography and History were particularly meritorious. The class of junior boys contains much promising material, it has been very well taught, and the boys show a very agreeable readiness and co-operation in their school work.

The choristers do not wear surplices except on Sundays and Saints' Days and their Eves, their daily 'garment of praise' being a violet cassock. On the occasion of our visit the trio 'Jesus, Heavenly Master,' from Spohr's 'Calvary,' was sung by six boys (two to each part) with unaffected purity of voice and complete mastery of its difficulties. Every service is preluded by 'Lead me, Lord' (from S. S. Wesley's anthem, 'Praise the Lord, O my soul'), sung, unaccompanied, by the choir in the south transept before the procession starts. When the last chord of this devotional strain—perfect in its appropriate simplicity—dies away, the organ voluntary is begun and the choir and clergy proceed to their places. For many years during the last century the whole choir sat in the organ gallery on Sundays, and not in their usual places in the stalls. The change to the recognised location was made by the late Dean Goulburn in 1867, soon after he began his beneficent régime in the administration of the Cathedral.

Of all English cathedrals Norwich can boast the greatest antiquity in regard to the office of organist. With singular appropriateness the name of its first known chief-musician was Adam. In the Sacrist's Roll of the year 1333 there is a payment of

Cobbald, or Cobold, or Cobhold, as his name is variously spelled in the records. He was appointed in January, 1560, and held the organistship till 1608, when he became a singing-man. He died at Beccles (November 7, 1639), and is buried in the



THE TRANSEPTS, SHOWING THE NORMAN WORK IN THE LANTERN OF THE TOWER.

(Photograph by Mr. A. E. Coe, Norwich.)

iiiij*d* for a robe 'for Adam the organist.' His habiliment must have been made of nothing less than red samite (a kind of heavy silk stuff) and miniver. It would be interesting to know the kind of instrument upon which Organist Adam exercised his skill, but this information, alas! is not possible. Passing over Henry Baker, —who held office in 1593— we come to a Norwich native named William Cobbold, or

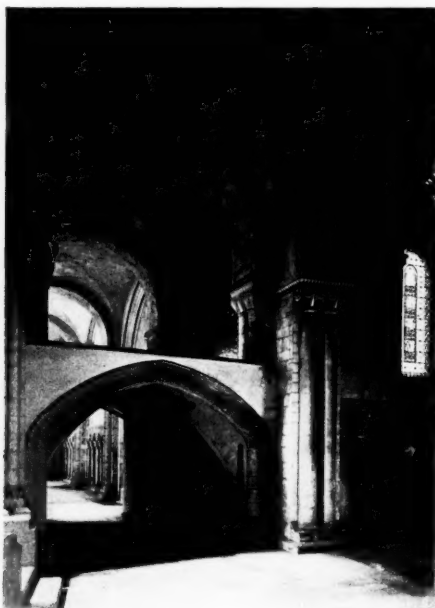
Parish Church of that town, under a flat stone at the east end of the Church bearing this inscription:

Here lyeth the body of William Cobbold, sometimes Organist of Christ Church, in Norwich, who died the 7th of November, 1639.

The body rest here
But the soule above
Sing heavenly anthems
Made of peace and love.

Cobbold bequeathed 'to the Canons, singing-men and queristers of the Cathedral of Christ Church [Norwich] within the quere, 20s.' He also left the sum of 6s. 8d. to Thomas Purton, one of his fellow singing-men, who died before he could enjoy this lawyer-fee legacy. Cobbold contributed to Este's 'Book of Psalms' (1592) and to the 'Triumphs of Oriana' (printed 1601, published 1603), the latter publication containing a madrigal by him 'With wreathes of rose and laurel.' There was another Norwich Cathedral contributor to this collection, Richard Carlton—he was about that time Master of the Choristers.

To Cobbold succeeded William Inglott (1554-1621), who held the office of organist for thirteen years—1608 to 1621. Three members of the Inglott family were connected with the music of the Cathedral at one time—Edmond, father and son of the same name, both Masters and tutors of



THE CONFESSIO, OR RELIC CHAPEL.

(Photograph by Mr. A. E. Coe, Norwich.)

the Choristers, and William. The last-named (the organist) not only had a great reputation as a performer on the organ and virginals, but he contributed two pieces—'A Gaillard Ground' and 'The Leaues bee greene'—to the Fitzwilliam Virginal Book, and also to Will. Forster's collection of Virginal music, if the name 'Englitt' is, as seems quite probable, a variant of his patronymic. William Inglott was buried in the nave of the Cathedral. On a pillar near the organ screen is a monument to him which Dr. Croft, as a mark of his esteem for Inglott's merits, caused to be repaired. We give (on the opposite page) a facsimile of the beautiful engraving of this monument in Sir Thomas Browne's 'Repertorium' (1712).

The next organist of note was Richard Ayleward, who began to reign concurrently with Charles II. He was the son of a Minor Canon of, and became a chorister at, Winchester Cathedral. He composed a special anthem (the MS. of which is in Dr. Mann's possession) entitled 'The King shall rejoice,' for the Restoration Thanksgiving Service held in the Cathedral on May 20, 1660. Ayleward died in October, 1679. Mr. Taphouse possesses a volume of music entirely in the handwriting of Richard Ayleward—a Collection of Allmaines, Corantes, Sarabands, Jiggs, Variones and Passionate Ayres for the Harpsichord, most of them signed by Ayleward. The book also contains some directions for tuning the harpsichord according to equal temperament, which shows that at so early a period as the 17th century a Norwich organist gave attention to so complicated a subject. We may pass over the names of Thomas Pleasants, James Cooper, Humphrey Cotton, and Thomas Garland,—a quartet of chief musicians who held office for two full scores of years and are all buried, as well as Ayleward, in the Cathedral—and come to the Beckwiths, father and son.

The elder Beckwith was known as John *Christmas* Beckwith, though his second name was perchance bestowed as a nickname by reason of his having probably been born on Christmas Day (at Norwich, 1750). He studied under Hayes at Oxford, and was an exceptionally fine extempore player, excelling in impromptu fugues, in addition to being a good painter. Beckwith, who only held the Norwich organistship for less than a year,—August, 1808, to his death in June, 1809, though he had been Master of the Choristers for some time previously—was one of the earliest, if not the first, to compile a Pointed Psalter. In his publication entitled 'The First verse of every Psalm of David with an ancient or modern chant in score adapted as much as possible to the sentiment of each Psalm by J. Beckwith, Mus. Doc. Oxon.' (1808), he sets forth the following in the form of a 'strong recommendation':

Suppose the organist and choir were to meet every morning and afternoon for one month, and agree on the proper place in each verse of the Psalms where the reciting should end in both the first and last parts of the chant, and under that particular word or syllable place a conspicuous *red* mark: if one book were thus carefully marked, the others might be rendered similar to it. The benefit would be, all the members of the choir might recite as one person, and all come together to that word which they are previously sure is the most proper to end the recital.

We now come to the best known organist of Norwich, in the person of Zechariah Buck. A native of the city, he was officially connected with the Cathedral for the long period of seventy years! He began as a chorister, and was articled to John Charles Beckwith, the son of Dr. Beckwith, whom he succeeded as organist in 1819 (aged 21), a post he held for fifty-eight years. Although it is more than probable that Dr. Buck would not be able to satisfy present-day examiners of the Royal College of Organists in organ-playing, he made an extraordinary reputation as a trainer of boys'

voices. His methods, though peculiar, if not eccentric, were remarkably resultful. We learn from Mr. F. G. Kitton's biography of the old organist that

In order that the boys should open their mouths, he resorted to the use of beans, marbles, nuts, acorns, coffee-berries, &c.; but the nuts proved a decided failure, as the boys were always cracking them. At length the excellent idea occurred to the ingenious Doctor to experiment with a neat wooden mouthpiece, in the exact shape of the mouth, and to fit in with the teeth. These mouthpieces resembled, both in size and form, the segment of an orange; they were hollow, and the exterior surfaces had grooves for the teeth. The mouthpieces, which answered the desired purpose admirably, were made of boxwood by B. W. Spaul, an ecclesiastical builder in the Cathedral Close, and were sold at sixpence each. Some of the Doctor's private pupils had their mouthpieces reproduced in silver. These contrivances, with penny looking-glasses, were handed round to the boys at their morning practice for the exercise work, which was superintended by Buck himself, or, in his absence, by one of his articulated pupils.

Dr. Bunnett—organist to the Corporation, and of St. Peter Mancroft, and to the Festivals—was assistant to Dr. Buck and rendered invaluable service as assistant-organist of the Cathedral for many years.

Old Dr. Buck was insistently particular that his little cherubs should sing with poetic feeling. Here again he adopted original methods. On one occasion, when teaching a boy to sing Mendelssohn's 'Hear my prayer,' he could not get the young gentleman to realize the full meaning of the words 'Without Thee, all is dark,' so he shut him up in a large music-cupboard in order that absolute darkness might be felt. The worthy Doctor, closing the door, said triumphantly 'Now, my boy, can you realize better the darkness?' 'Please sir, No sir,' was the reply, 'There's a crack in the door'!

The late Mr. James Valentine Cox, a member of the choir for sixty years, thus records the vocal

agility of Norwich choristers and singing-men half a century ago:

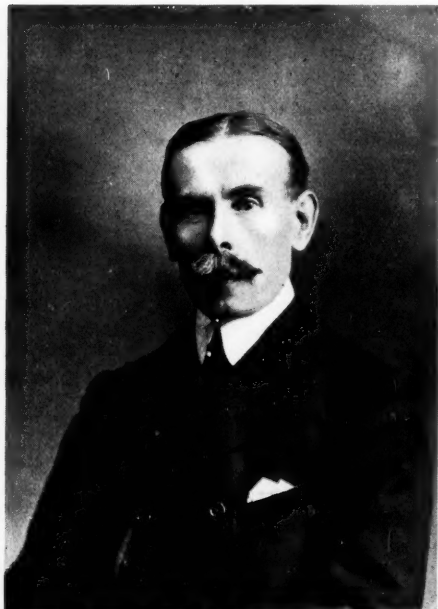
About 1840-50, the music of the Cathedral was rendered very differently from the way in which it is now. Then everything was done in the most florid style—viz., grace notes, cadenzas, shakes (single, double, and triple),



while time was not much considered. Indeed, some of the treble solos were nearly sung *ad libitum*. . . . In the anthems I have heard three boys making 'shakes' simultaneously; and not only the boys, but the lay-clerks used to 'shake' most extensively. There was one lay-clerk—Mr. William Smith—who had so good a 'shake,' that he was requested not to forget it at the

service, as the ladies so much admired it ! I have known him begin a solo with an elaborate 'shake,' and end with one, besides introducing two or three in the middle of an anthem. In fact, 'shakes' were so numerous that they must have *shaken* the Cathedral to its very foundation !

It is no wonder that the general education of the poor little choristers was greatly neglected, owing to the time they had to give to the innumerable practisings insisted upon by Dr. Buck. He was very particular as to his choristers' diet, especially when a boy had to sing a solo. On one occasion a Norfolk clergyman asked Dr. Buck to lend him a solo boy to take part in a performance of 'Elijah.' The choice fell upon Master A. R. Gaul, who had the honour of being invited to dine—sitting at a



DR. FRANK BATES.

ORGANIST AND MUSICAL-MASTER OF THE CHORISTERS.

(Photograph by Mr. A. E. Coe, Norwich.)

side table—with the clerical concert-giver before the performance. In the course of the dinner a note arrived for the host, who proceeded to read it aloud before his assembled guests. It read thus :

Dear Sir,

Please don't let little Gaul have any pudding.

Yours faithfully,

Z. BUCK.

Dr. Frank Bates, the present organist, was born at March, Cambridgeshire, January 13, 1856. After having been assistant-organist of Holy Trinity Church, Leamington, he became (aged 18) organist of St. Baldred's Episcopal Church, North Berwick. There he was very successful in training a choir of fisher boys, and after eight years at North Berwick, he was appointed organist and choirmaster of St. John's Episcopal Church, Edinburgh. He took

his degree of Mus. B. at Dublin in 1880, and two years later the further distinction of Doctor, being then one of the youngest doctors of music in the United Kingdom. For the latter degree he composed an oratorio entitled 'Selections from the history of Samuel.' In December, 1885, from among 118 candidates, Dr. Bates was appointed organist and 'musical-master' (to give the official designation in the Chapter records) of the choristers of Norwich Cathedral, a position he has held with credit to himself and in pleasant co-operation with his colleagues for nearly nineteen years. Since 1900 he has successfully conducted the Norwich Philharmonic Society, and, since 1901, the Norwich Choral Society, formerly the Old Gate House Choir : and in various other ways he takes part in the musical activities of the city. He lives in a charming Elizabethan house in the Close, a delightful habitation which more than one American has expressed his desire to remove bodily to 'the other side' !

For kind help rendered in the preparation of this article, the writer's thanks are tendered to Dr. A. H. Mann, organist of King's College, Cambridge, conductor of the Norwich Festival Society's concerts, and chorus-master to the Festival ; to Dr. W. T. Bensly, Chapter Clerk of Norwich ; to Dr. Frank Bates, Organist and Musical-master of the Choristers of the Cathedral ; and to Mr. A. E. Coe, of London Street, Norwich, for his excellent photographs.

DOTTED CROTCHET.

JOHN DUNSTABLE.

The unveiling of a monument to John Dunstable by London musicians may serve as an occasion for a few remarks concerning him and the position he holds in musical history. Nothing certain is known of him, except the date of his death, Christmas Eve, 1453. It is probable, though not absolutely certain, that he was born at Dunstable in Bedfordshire, where there was a wealthy and important monastery : he may have taken his name from this, but surnames were then getting permanent, bequeathed from father to son. For instance, Simon Tunsted, born at Norwich, but named after his father from Tunsted, is a case, and an older one. The name John Dunstable is also found among the monks of St. Albans, but this was in the 14th century under Abbot Hugh, who died in 1326. More to the point is the record of a grant made in 1436, giving 'liberam warrennam in Stepilmorden et Gildenmorden in com. Cantabr.,' to 'Joh. Dunstaple, armiger.' This may have been the astronomer-composer, but I think the probabilities are against it. Long before 1436, Dunstable was celebrated all over Western Europe, except perhaps Germany. It appears probable that he was born about 1380.

His position in musical history is more interesting than speculations concerning his biography. He flourished in the early 15th century, the period when the problem of artistic musical composition was at last solved : and in my opinion the ancient

statements, that it was Dunstable who solved the problem, are correct. Walter Odington, who was living at Oxford in 1316 and 1330, left a most complete treatise on the music of his day: Simon Tunsted, or one of his friars, wrote another in 1351; but neither of these writers mentions Imitation, Passing-notes, or Suspensions, and without these resources it was impossible for music to become an independent structural art, able to bear analysis on its own account. But all this constructive material is found in Dunstable's works. In addition, consecutive fifths and octaves are forbidden; and the meaningless ugly dissonances of older attempts have disappeared. I do not know a single earlier attempt of which the 'harmony' is even bearable, except some pieces in a MS. at Cambridge.* And yet, scarcely fifty years after the date when Tunsted's treatise was completed, the mighty change had been brought about. How was this achieved?

About this time a school of clever experimenters existed among the organists of Florence. Some of their works exist in the British Museum† (Additional MS. 29987), dating perhaps towards 1450. Others are preserved at Paris and in Italy. Ambros judged that these men looked too far forward; they had an inkling of modern dramatic expression, and foreshadowed the early 17th century innovating musicians of Florence. But they could not progress, because the structural resources were not yet in use; and very soon afterwards the Italians gave up music altogether for many years, in fact till the 16th century. Some of these earliest Florentine writers in their experiments occasionally made very lucky shots at true part-writing; it has been generally believed that Dunstable had visited Italy, possibly (as Dr. Wilhelm Nagel suggests) along with Lionel Power, and he may have taken hints from hearing these effects. But we know nothing certainly, though the assertion on Dunstable's epitaph that he was the man who 'scattered the sweet arts' of music 'through the world' suggests his visiting the Continent. Let us turn to recorded facts.

Tintoris, writing about 1480, asserts that it was the institution of Chapels Royal, attracting men of genius, that brought about the great improvement of music, so great that it seemed as a new art, which new art first arose among the English, whose chief was Dunstable. Here we find something tangible, by a trustworthy authority. He tells us that the art of composition arose from the establishing of the English Chapel Royal. When was the English Chapel Royal instituted? The earliest reference I have been able to find is in 1417. Several names are incidentally mentioned, but they are otherwise unknown. It appears to me that we may reasonably suppose Dunstable was a member of this Chapel Royal, 'plena cantoribus

ampla capella,' as a eulogy of Henry V. calls it. Through daily hearing the effects produced by this large body of voices, and their extemporised 'discant,' a man of genius would develop the sense of distinction between pleasing and unpleasing successions of chords, which the older musicians appear never even to have thought of. The art of independent and correct part-writing required higher powers and real invention, but Dunstable at any rate had acquired it long before 1430. The Agincourt Song was written before 1422. Haberl judges that Dufay was already acquainted with Dunstable's works before he went to Rome in 1428; and between 1430-40 there was a choir-book written for Trent Cathedral in the Tyrol, which contains ten of Dunstable's works, besides fourteen by Power and other Englishmen, so quickly had the 'new art' spread! Martin le Franc,* in 1437, confessed that the best musicians of his own Paris were beaten by Dufay and Binchois, who copied Dunstable's 'nouvelle pratique.' Later writers of the 15th century—English, Flemish, or Spanish—always give Dunstable the earliest place among musicians. Finally, the French poet Eloy d'Amerval, in his vision of paradise (published 1508) describes how in heaven Dunstable, Dufay, and other great musicians continually compose hymns of praise for the saints and angels.

The sad destruction of English service-books at the Reformation doubtless is the reason for the disappearance of Dunstable's works, which were, except fragments, quite unknown till recently. But a very large number has lately been discovered at Rome, Trent, Bologna, and elsewhere on the Continent, above all at Modena. English MSS. of the 15th century are rare, and very often the pieces preserved are anonymous. There is an incomplete Mass for three voices † at Cambridge; it is complete in the Trent MSS. No composer is mentioned in the carol-books preserved in the Selden MSS. at Oxford, and Trinity College, Cambridge; one piece in the former is found in the Modena MSS., and ascribed to Dunstable. There are, however, works by both Dunstable and Power in the Old Hall MS. recently brought to light by Mr. Barclay Squire. Dunstable's astronomical calculations are preserved in the Laud MSS. His three-voiced piece 'O rosa bella' has been published in various works; four sacred compositions from Bologna have been facsimiled by the Plainsong and Medieval Music Society, and eight are printed in the *Denkmaeler der Tonkunst in Oesterreich* with a facsimile of the Trent version of 'O rosa bella.' A thematic catalogue of all the known works, compiled by Miss Stainer, may be seen in the second volume of the *Internationale Musik-Gesellschaft*, p. 9.

Two epitaphs on Dunstable exist; one, now restored, was placed on his grave in London; the

* See No. 1772 in the Catalogue (revised) of the recent Exhibition at Fishmongers' Hall. It is not safe to conclude that lines of music written like a modern score were certainly intended to be sung simultaneously; they should be compared with the lines of poetry.

† When cataloguing the English Virginal-books in the *Monatshefte für Musikgeschichte* for 1902, I drew attention to this important MS., hitherto neglected.

* Naumann, in his 'Illustrated History of Music,' quoted the lines confessing the supremacy of Dufay and Binchois, but carefully suppressed the passage concerning their English model. Dufay is Naumann's hero.

† Exhibited at Fishmongers' Hall, but in the revised catalogue (No. 1771) erroneously called 'two-voiced.'

other was written by Abbot Wheathamstead, whose epitaphs were printed by Weever from the Cotton MS. Otho B 4, ruined by a fire at the binder's in 1865. Both epitaphs ascribe such extraordinary genius and virtue to Dunstable, that, as Fuller says, they must necessarily allude to the same man, for it would bankrupt nature to produce two such amazing prodigies.

Before concluding, it may not be superfluous if I add a few remarks concerning the *Gymel*. Several German historians have written at length upon this supposed English style. They have credited the assertion of Gulielmus Monachus, whose treatise purports to teach composition after the true English styles—in fact, 'English as she is composed'—these styles being *Faulxbourdon* for three voices and *Gymel* for two. But *Gymel*, or *Gimel*, often marked in English 15th and 16th century MSS., seems rather to denote *divisi*. The importance attributed to *Gymel* in the development of harmony is quite unjustified.

That it should have taken several centuries after Hucbald and Guido before the problem of musical composition was solved may appear strange; but it should be remembered that until Walter Odington's time the tuning followed was that of Boethius, which was unsuitable to harmony, and made thirds discordant. We find from the exhaustive treatises of Odington, Tunsted, and Johannes de Grochæus that the necessary means for composition had not been invented in 1350, nor the laws discovered; but all was accomplished by 1430. Who did it? 15th and 16th century writers said it was Dunstable; and so did the historians Martini, Hawkins, and Burney. Through a careless misstatement of Baini's in 1828, Dufay was for some time credited with the priority of the invention; the correction, first made by Arnold in 1867, and subsequently confirmed by Kade, Eitner, Haberl, and others, has shown that Dufay was a later musician, that the ancient statements were correct, and the priority of the invention justly belongs to John Dunstable, *Tua laus, tua lux, tua Musica princeps*.

Someone may ask, 'If these are your opinions, how do you explain "Sumer is icumen in," of which at least the tune was written about the year 1226?' All I can answer is, that the more one speculates on the origin of that wonderful piece the more puzzled one gets. Let a curious reader wade through the many pages which Dr. Nagel devoted to the subject in his 'Geschichte der Musik in England,' and he will begin to realise how insoluble that problem is.

H. DAVEY.

Dr. Henry Hiles died, we regret to record, at Worthing, on October 20, in his seventy-eighth year. He had recently left Manchester—where he had spent forty-five years of professional life and where he was greatly esteemed—and had settled at Pinner, in order to enjoy a more leisured life after a long and honourable career. As a composer Dr. Hiles is best known by his fine glee, 'Hushed in death.' A biographical sketch of him, the materials for which he personally supplied, with a special portrait, appeared in THE MUSICAL TIMES of July, 1900.

Occasional Notes.

Has a man no Music in him? he will never become a poet; has he no Poetry in him? he will never become a musician. The old writer uttered a deep truth when he quaintly defined Poetry as 'Reason joined with Music'; and we may justly add that Music is 'Poetry and Painting in sound': Poetry, because its merit lies in the ideality of its aims and the beauty of proportion in its construction and form; Painting, because it enables us to call up vividly scenes which painters have ever essayed to put on canvas, though they have perhaps never realized them to the fullest. Great poets and musicians are of 'the few who ennoble the many,' and they probably do more than any other artists to save humanity from a saddening and pessimistic view of life, of the dread struggle for existence going on around us.

JOHN STAINER.

Names and personalities, even in music, so soon pass out of memory that the name of Jules—subsequently Sir Julius—Benedict is comparatively forgotten. As the centenary of his birth falls due on November 27, the occasion may serve to recall the name of a musician who, not so very long ago, was a very prominent figure in English musical life. Although Benedict was a German—he was born at Stuttgart, November 27, 1804—he made his chief success as a composer in an Irish opera, 'The Lily of Killarney,' which, despite its old age (as operas go), still retains its popularity. The first performance of 'The Lily of Killarney' took place at the Royal English Opera, Covent Garden, on February 10, 1862. Alfred Mellon conducted, and the principal vocalists included the sisters Louisa and Susan Pyne, Mr. Harrison, Mr. Henry Haigh, and Mr. Santley, the last-named, in the rôle of *Danny Mann*, singing in the familiar duet 'The moon has raised her lamp above.' *The Times* eulogised the work, saying that it 'fairly earned the unequivocal success it obtained,' while the *Musical World*—the criticisms in both journals doubtless being from the pen of Mr. J. W. Davison—said:

We have no hesitation in pronouncing Mr. Benedict's new opera a veritable masterpiece, and the work alike of a profound artist and an original thinker. If the composer has been occasionally restricted in his aspirations by the somewhat conflicting elements of the story [by Dion Boucicault], and the special character and *coulour locale* of lowly Irish life, he has in many instances triumphed over all obstacles, and literally competed with the old Irish composers themselves in the sweetness, wildness, and plaintiveness of their melodies. In the two ballads of *Eily*, 'In my own mountain valley' and 'I'm alone,' *Hardress Cregan's* song 'Eily Mavoureen,' and *Myles's* 'Lament,' in the first act, Mr. Benedict has caught the very spirit of Irish melody. But the music is all beautiful.

Could higher praise be given? For the Birmingham Festival of 1870 Benedict composed his oratorio of 'St. Peter,' a work which contains some music that should not be forgotten, e.g., the soprano air 'I mourn as a dove,' and the melodious chorus 'The Lord be a lamp unto my feet.' A favourite pupil of Weber, Benedict lived the life of a busy musician in England for fifty years. He was knighted by Queen Victoria in 1871, and died, in London, June 5, 1885, aged eighty, his remains being interred in Kensal Green Cemetery.

The death, on October 16, of Mr. Charles Morton, at the age of eighty-five, recalls the fact that he was the first to introduce the music of Gounod's 'Faust' to an English audience. This happened more than forty-four years ago, the performance taking place, not in a theatre, but at the Canterbury Music Hall, Westminster Bridge Road, of which Mr. Morton was at that time the lessee. Not much information is obtainable about these initial representations, but an advertisement in the *Daily Telegraph* of April 24, 1860, is important. Here it is:

CANTERBURY HALL. CONCERTS—The Royal Academy over the water.

This evening will be performed (first time in this country) C. P. Gounod's opera 'Faust,' *Faust*, Mr. H. Herbert; *Mephistopheles*, Mr. C. Bernard; *Marguerite*, Miss Russell; *Siebel*, Mrs. Anderson; and an efficient chorus.

Henry F. Chorley, a warm admirer of Gounod, referred to the performances in these terms:

We must return to offer a word or two on the selection from M. Gounod's 'Faust,' given at *Canterbury Hall*, since Mr. Morton's enterprise merits every possible credit; and its success (in this case) is . . . more than commonly grateful to those whose belief in a new and real artist has never wavered, countless though the assaults and sarcasms on the subject have been.

Chorley regarded the Soldiers' Chorus as 'an inspiration, if ever there was such a thing,' and then went on to say:

The music is found to be bright, buoyant and real . . . and the effect produced must surprise even those who are as thoroughly satisfied of its intrinsic excellences as ourselves.

The Canterbury Hall performances—of apparently only a *selection* from the work—preceded by three years the first representation of 'Faust' at an opera house in London. This took place at Her Majesty's Theatre on June 11, 1863, in the presence of the composer, but the performance was conducted by Arditì. In one of the 'Haymarket Nursery Rhymes' which enlivened the columns of the *Musical World* forty years ago, Arditì is thus poetised as a time-beater:

There was a conductor, Arditì,
Who, like a Scotch poet called Beattie
Believed that his name
Would descend down to fame,
But, like Beattie, was wrong—this Arditì.

On Saturday, October 8, was unveiled a mural tablet erected to the memory of John Dunstable in St. Stephen's Church, Walbrook. Dunstable, a pioneer creative native musician, died on Christmas Eve, 1453, and was buried in the former church of St. Stephen, Walbrook, which perished in the Great Fire of 1666. He had an European reputation, and the action of the London Section of the Incorporated Society of Musicians in erecting the monument to Dunstable's memory is highly commendable. The memorial is a chaste specimen of glass mosaic: the upper panel contains three figures of angel musicians against a starry sky, symbolic of the fame of Dunstable as a master of music and as an astronomer, while the lower panel records the restored inscription of his tombstone. Concerning the latter, Dr. Charles Maclean has drawn up an elaborate report as to the exact wording of the original epitaph. An article, by Mr. Henry Davey, on John Dunstable will be found on page 712.

A provincial newspaper states that a certain Choral Society intends to produce Elijah's 'King Olaf'!

Mr. Robert A. Marr, of Edinburgh, an amateur keenly interested in music and musical literature, has recently presented to the Corporation of Edinburgh the rare print of Giuseppe Puppo, a violinist, born in 1749, died in 1827. This gentleman was a popular teacher in 'Auld Reekie' near the latter part of the 18th century, and from 1778-82 he held the post of leader of the St. Cecilia's Orchestra in the Scottish capital. A well-known character in his day, Signor Puppo had the reputation of saying smart things, one of them being 'Boccherini is the wife of Haydn.' His Puppo patronymic naturally lent itself to facetious treatment, for he was nicknamed 'Puppy.' Further



SIGNOR PUPPO.
FIRST CATCUT SCRAPER

information concerning Signor Puppo will be found in Dr. D. F. Harris's 'Saint Cecilia's Hall in the Niddry Wynd' (reviewed in THE MUSICAL TIMES of March, 1900), an interesting volume published by Messrs. Oliphant, Anderson and Ferrier, Edinburgh, by whose permission we are enabled to give a reduced facsimile of the 'Puppy' caricature which Mr. Marr has kindly given to the public.

Some journalistic echoes of the Leeds Musical Festival:

Mr. Boye Parker at the head of the violins.
A vigorous Coon Song is sung by the baritone.
Sir Edwards's Overture was played magnificently.

The following telegram was recently received by a certain firm of music-publishers:

Send to P.O. Northallerton two bound daughters.
Moody Mariners.

One of the witty sayings of the late Percy Betts:

Man wants but little Herr Bilow,
Nor wants that little long.

Whatever may be thought of the various newspaper criticisms of the Leeds Festival performances, not one of them is quite so outspoken as the following notice (from the *Musical World* of October 19, 1843) of one of the concerts at the Edinburgh Musical Festival held sixty-one years ago :

Saturday Morning.

DEAR WORLD.—At the fifth performance last night, we had his Royal Highness the Duke of Bordeaux, who made himself very conspicuous, by conversing all the evening in a loud tone, with Sir Thomas Dick Lauder and sundry ladies, and by rising up while the *Jubilee* overture was singing "God save the Queen." The "Pastorale" symphony was well rendered, and the *Guillaume Tell* overture no less so. The most curious exhibition of the evening, was something styled in the programme :—

New Manuscript Concerto, Dr. Gauntlett Gauntlett.

which, as far as I could make out, consisted of some Scotch tunes and a fragment of a pedal figure, by Bach—and nothing more. Upon my enquiring the meaning of this hodge-podge being called a *concerto*, I was told that Dr. Gauntlett had intended to play a new organ concerto, with orchestral accompaniments, of his own composition, but that, through the negligence or the ignorance of the gentleman who built the organ, under whose superintendence (or under Dr. Gauntlett's), it was placed during the festival, the pitch of the organ had been miscalculated about half a tone ; *id est*, it was a half tone flatter than the pitch of the Philharmonic orchestra (to which Dr. Gauntlett, in playing his concertos, is so much accustomed), consequently, Dr. Gauntlett could not manage his concerto for want of the orchestral accompaniments, which, by reason of variance of pitch, could not possibly be given. This was of no consequence in the *Messiah*, &c., &c., when the organ was entrusted to Mr. C. Hargitt (poor devil !) though the orchestra was pitched just as philharmonically, and the organ as unphilharmonically as if the "*New concerto* (M.S.), organ, Dr. Gauntlett,—GAUNTLETT"—itself had been at work. It however explained to me why a Scotch jig and a pedal fugue mutilated, were entitled in the programme "a new concerto," and of course I was perfectly satisfied with the explanation.

Adieu—Ever your's, S—.

The San Carlo Grand Opera Company, from Naples, which commenced a six weeks' season at Covent Garden on Monday, October 17, under the direction of Mr. Henry Russell, has given successful performances and attracted good audiences. The first week, with one exception, was devoted to Puccini and Verdi, the former represented by 'Manon Lescaut' and 'La Tosca,' the latter by 'Rigoletto' and 'Aida.' The selection of these works was wise, for Puccini is one of the prominent Italian composers of the day, and certainly one of the most successful, while of the operas of Verdi the first is the most popular, the second the most interesting of all his stage works. The performances were all very good ; not only were the chief rôles well filled, but everyone, the excellent chorus included, seemed to be thinking of the ensemble effect, not merely of their own particular parts. Signor Caruso, who has been engaged, is of course not a regular member of the San Carlo Company ; as Des Grieux in 'Manon' he sang magnificently, and acted with fine force and feeling. In a performance of 'Carmen,' the title-rôle was taken by Madame Gianoli, who acts well, and Don José by Caruso. Signori Campanini and Tanara are both admirable conductors. To this notice of an enterprise which deserves all encouragement, we may add that Signor Puccini was present at the performances of both his works, and that he was called on to the stage and heartily applauded.

The subject of Bar-lines—treated of by Dr. Cummings in an article he contributed to our September issue—has brought two interesting communications, one from the Rev. S. Gregory Ould, the other from Mr. Henry Davey. The former writes as follows :

In regard to Bar-lines, I do not remember any mention having been made of the use of bar-lines to show the separation of word from word in music before printers took to using hyphens. These bar-lines had no time value. A random example will show their use.



Mr. Henry Davey, in his communication, says :

Perhaps some of your correspondents can tell us whether Bar-lines are used in Petrucci's lute books, published in 1507 and later. The only copies mentioned in Eitner's 'Quellen Lexikon' are at Berlin, Vienna, and Brussels. I believe bar-lines were customary in early lute music and harpsichord music, but never in part-books for viols, &c., nor in vocal part-books. Bar-lines are often used in the 16th century English virginal (or organ) books, beginning with Royal MSS., Appendix 58, written about 1510. The earliest publication of vocal scores seems to be Cipriano di Rore's madrigals in 1577 ; they are barred.

The recent National Brass Band Festival held at the Crystal Palace attracted more than usual attention by the fact that a band outside the 'crack' circle gained the prize. The test-piece on that contesting occasion was a 'Grand Selection,' entitled 'Gems of Mendelssohn.' Let us look into it. This pot pourri opens with thirty-two bars of the War March from 'Athalie,' which, by the aid of a dominant seventh chord, is grafted on to 'If with all your hearts' (in the key of F), the melody assigned to 'Euphonium solo.' To this succeeds No. 30 of the 'Songs without Words,' but transposed into F, and played as a cornet solo. Without any break the full band is heard in twenty-nine bars from the *Presto* section of the Andante and Rondo Capriccioso for Pianoforte (Op. 14), its second subject, but in B flat instead of E. The 'Clown's Dance' (in G) and the Notturmo (in C, from the 'Midsummer Night's Dream' music follows) and in due course these give place to the Fugue movement, in its original key, of the Second Organ Sonata. A foot-note says: 'The Fuga is only intended to be played at first-class contests : at other times it had better be omitted.' A less fugitive touch is provided in the duet 'Zuleika and Hassan' (in C), played by solo cornet and solo trombone, while No. 26 of the 'Songs without Words' (but in F) furnishes *Allegro con fuoco* material for the final 'Gem.' It seems a curious mixture, but as a test-piece the selection doubtless answered its competitive purpose. One wonders what Mendelssohn would have thought of it.

The present number of THE MUSICAL TIMES is enlarged to seventy-six pages.

MENDELSSOHN'S SCOTCH SYMPHONY.

(IN A MINOR. OP. 56.)

BY SIR GEORGE GROVE, C.B.

(Concluded from page 646.)

*Andante con moto; Allegro un poco agitato.**Vivace non troppo.**Adagio.**Allegro vivacissimo, and Allegro maestoso assai.*

III.—From the *Andante* to the *Vivace* (*non troppo*,* as if to warn the conductor against the too great speed which it is difficult to avoid) the transition is in every way sudden and delightful. The violins finish the *Andante* in A minor; and then, with hardly a pause (*attacca*), begin the *Vivace* in F; and almost immediately, as if they could not keep it in, the flutes, bassoons and horns begin calling out (each in their own proper octaves) the first interval of the subject.† Then the subject itself begins, in the favoured clarinet again, with the accompaniment of the strings alone, always *Assai leggiero e staccato*—as light and piquant as the bows can make it:—

No. 10. Clarinet 1.

Vivace non troppo.

(a)

Flutes & Oboes in unison.

Notice the long holding note of the clarinet on C (see *a*, No. 10)—continued after the flutes and oboes have taken up the theme—with its descent by B flat to A. Notice too the fact that this movement, like the Introduction, begins with the reedy wind instruments, as if alluding to the Scotch music; and that it is not until they have had their full turn that the strings take a prominent place. The strings, however, have the second subject to themselves—and a beautiful crisp theme it is—until the oboes and clarinets make their entry again—

No. 11. Strings.

Oboe.

Clar. *pp e stacc.*

* It will be observed that in the original *tempi*, printed in the Preface to the score and already quoted in these remarks, this is given as *Assai vivace*—very lively.

† This transition passage is said to have been—like so many of the best things in Art—an afterthought, and to have been put in after the first performance in London.

followed by the flutes and bassoons, all racing off after each other as if they were Highlanders themselves on their springy native heath.

There are some other points in the *Scherzo* which must be noticed: as, for instance, where the clarinet growls out the theme in its lowest tones; or the bit of bassoon solo, where the two subjects seem almost to be wrestling with each other; some passages where the phrase is tossed about between the violoncellos and other instruments; also, especially a place (immediately before the *reprise*) where, after it has begun quietly in the flute, the violins answer, first with a sudden B flat and then with a B natural *sfz.*, and with all the effect of eagles screaming in the air; and lastly, the close, when, with elastic steps, the mass of men march off, till their retreating footsteps die away in the distance.

I cannot forbear further quoting a melody which makes its appearance near the close, and which is the very acme of elasticity and agility:—

No. 12.

Oboe 1. *leggiero.*

Bassoon 1. in 8ves.

Another, which begins as a mere accompaniment figure, becomes of great importance, and largely colours the scene:—

No. 13.

stacc.

And further, as the end is more nearly approached, his irresistible tendency to melancholy prompts Mendelssohn to utter the following lament in the highest register of the flutes and oboes:—

No. 14. Flutes in octaves.

Oboes. *p*

dim.

diminuendo.

pp

the plaintive tone of which surmounts the *staccato* accompaniment of the fiddles, and the alternate fragments of the principal theme. This is an instance, rare in Mendelssohn, of the use of the repetition figure, which under the name of *Ribattuta* was a favourite with the older composers.

IV.—Between the *Scherzo* and the slow movement which succeeds it there is again no pause. The *Adagio* begins with *arpeggios* in the second violins and violas, dividing a recurring phrase of marked rhythm in the horns, until at length after a little prelude of the first violins this passionate Song-without-words reveals itself:—

No. 15. *Adagio.*

Violin 1.

cantabile.

f

dim.

p

sf

p

cres.

f

p

cres.

f

p

(a)

pp



THE CHAPEL AT HOLYROOD, WHERE MENDELSSOHN FOUND THE OPENING THEME OF HIS SCOTCH SYMPHONY.

(Kindly photographed specially for THE MUSICAL TIMES by Mr. John Cowan, of Edinburgh.)

The song ends at (a). The little phrase with which it seems twice over to say good-bye—by musicians called a *codetta*—is taken almost note for note from a similar place in the *Adagio* of Beethoven's Quartet in E flat (Op. 74), where, too, Beethoven repeats it—a rare thing with him, though a more favourite one with Mendelssohn. A somewhat similar *codetta* is found in the *Andante religioso* of Mendelssohn's Organ Sonata, No. 4.

To this theme the 'second subject' immediately succeeds, in the rhythm hinted by the horns at the opening:—

No. 16.
Horns & Clarinets.

Bassoons.

cres. f sf p &c.

This theme is as martial as the other is passionate, and the change suggests that its author may have had

the same thought in his mind as Sir Walter Scott had when he calls on the 'Harp of the North'

To bid a warrior smile, or teach a maid to weep.

The first subject is twice repeated—once on the horn and violoncello, and again on the flute and violin—each time with a varied running accompaniment in the strings, and with every artifice possible in other parts of the orchestra. One of these, where the violins and flutes are the chief accompanists of the melody, it is impossible to help quoting:—

No. 17. Violin I.

cantabile e marcato.
Horn & Cello.

cres. sf



V.—The customary pause is once more omitted before the *Finale*, *Allegro vivacissimo*—or, as it is given in the preface in the score, *Allegro guerriero*—an indication of military character which is amply borne out by the wild and energetic character of the opening subject, where the peculiarity of the scale already noticed will be again observed:—

No. 18.
Allegro vivacissimo.
Violins



This is accompanied by the bassoons and horns in groups of four *staccato* crotchets in a bar.

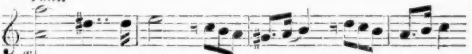
One of the ideas which crowd this *Finale* is found in the following passage, *alla marcia*, interposed between two occurrences of the theme last quoted:—

No. 19.
Strings.



Another, commencing as follows, is first presented *fortissimo* with the whole strength of the orchestra, though afterwards employed with entirely different effect in a piquant *fugato* passage in the latter half of the movement:—

No. 20.
 Tutti.



The 'second subject' proper is announced by the oboes and clarinets with the accompaniment of the first violins only on a B below, to which (in the second half) is added the flute on the B above—somewhat after the manner of the beautiful second subject in Mendelssohn's Violin Concerto, first movement:—

No. 21.
Oboe (Solo).



It is difficult to imagine that this plaintive love-song could ever be made to have a different effect, but so it is. Not only is the second half of the strain almost savage in its force and in the sudden manner of its appearance:—

No. 22.



but the first half itself is, on its later occurrence, ended with the same rough and martial force. But it has an ample revenge. Mendelssohn evidently repents for having forced it so far from its proper character, and at the close of the movement, after a

long passage of the most furious and obstinate conflict, the strife calms gradually down, and the melody is once more heard in all, and more than all, its former native loveliness, as if breathed from the ideal 'pipes' of happy Highlanders who have survived the dangers of the campaign and are again safe among their native hills murmuring their loves and hopes to the women from whom they are never more to part:—

No. 22a.
Clarinet 1. Strings holding notes.



VI.—The Symphony—or, indeed, the Drama—closes with a *Coda*, *Allegro maestoso*, 6-8, so long (ninety-five bars) as to be practically a fifth independent act or movement. This theme is as follows:—

No. 23.
 Marcato assai la mel. dia.



beginning with a phrase much employed by the old Church writers, and of which Mendelssohn was extraordinarily fond.* To some this will have the effect of an anticlimax. Others, like Robert Schumann, will find in it a highly poetic return to the mood of the Introduction—a sunset corresponding to a lovely morning.

That Mendelssohn himself set much store by this *Coda*, and took special pains over it, is evident from a passage in a letter of his to Ferdinand David, March 12, 1842. He wanted the first few bars to sound as definite and strong as a choir of male voices, and the melody to be perfectly distinct; and with this view he authorizes David to strengthen the horns, and, if absolutely necessary, to leave out the drum notes in the first ten bars.

* For instance, the opening of the Reformation Symphony: 'For all the nations' and 'For so hath the Lord,' in St. Paul. Others are given in the examination of the occurrences of the phrase in the *Musical World* for 1836.

Church and Organ Music.

'HYMNS ANCIENT AND MODERN'

SOME HISTORICAL NOTES.

Hymns are in fact the truest links that bind ancient and modern souls in one.

F. W. NEWMAN, in 'The Soul' (1849.)

The approaching issue of a revised edition of this widely-known hymnal may furnish the opportunity for referring to its inception and first publication. The deplorable state of hymnology in the Church of England fifty years ago caused several earnest-minded clergymen to initiate improvement by the issue of a hymnal that should meet with general acceptance. The prime movers were the Rev. F. H. Murray, of Chislehurst, and the Rev. Sir Henry W. Baker (1821-1877), vicar of Monkland, a secluded parish near Leominster, in Herefordshire. Having ascertained by private inquiries the widely-spread desire for a uniform hymn-book, Sir Henry Baker, early in 1858, associated with himself for this object several clergymen, including the editors of some existing hymnals, who agreed to give up their books in order, so far as possible, to promote the use of *one*. In the autumn of that year an advertisement was inserted in the *Guardian* (of October 27, 1858,) which read thus:

To the CLERGY and OTHERS interested in HYMNOLGY.—

The Editors of several existing HYMNALS being engaged, with others, in the compilation of a Book which they hope may secure a more general acceptance from Churchmen, would be very thankful for any suggestions from persons interested in the matter. Communications may be addressed to the Secretary of the Committee, Rev. H. W. Baker, Monkland Vicarage, near Leominster.

To this advertisement more than two hundred clergymen responded. A committee was then formed who held their first meeting at St. Barnabas' Church, Pimlico, in January, 1859; and after saying the *Veni Creator*—invariably used at all the subsequent meetings—they began the work which has had so marked an influence upon the worship-song of the people, not only in the Church of England but in Churches of other denominations. The committee spared no pains in the work unto which they had set their hands. The revered John Keble was among those whose advice was greatly valued: 'If you wish to make a Hymn-Book for the use of the Church,' said Keble, 'make it comprehensive.' John Mason Neale was another valued coadjutor, but the moving spirit in the whole matter was Henry Williams Baker. For nearly twenty years he was the chairman and acknowledged leader of 'Hymns Ancient and Modern.' He not only devoted himself to the work with whole-hearted enthusiasm, but his earnestness and ability overcame difficulties which at times seemed insuperable. His unequalled knowledge and retentive memory of hymns drew unfailing supplies of material from sources old and new, whilst he contributed to the book sacred lyrics that have become deep-rooted in the hearts of millions of worshippers. To mention a few of his hymns: 'The King of love my Shepherd is' (a beautiful paraphrase of the 23rd Psalm), 'There is a blessed home,' 'O perfect life of love!' 'I am not worthy, holy Lord,' 'Lord, Thy word abideth,' 'How welcome was the call,' 'O what, if we are Christ's.' He also composed the melody of the tune 'Stephanos,' so well known in its association with 'Art thou weary, art thou languid?'

Interesting information as to the first appearance of this well-known hymnal is furnished in the columns

of the *Guardian*. In the issue of October 24, 1860, it is stated that 'The New Hymn-Book, now in the press, will be published at Advent.' In an advertisement on November 7 the title is still withheld, but a fortnight later it appears for the first time—'Hymns Ancient and Modern.' The Rev. Dr. Julian, in his 'Dictionary of Hymnology,' says: 'The one word *Ancient* in the title was a magician's wand'; but curiously enough that magical word, in conjunction with *Modern*, had been used, though not in a titular sense, eleven years previously by F. W. Newman in his devotional book 'The Soul' (1849)—see the lines quoted at the head of this article.

To return to the publication of 'Hymns Ancient and Modern.' The *Guardian* of November 28, 1860, announced that the first 10,000 copies were 'now ready'; and that the first part of the *music* edition, containing 'hymns to the end of Lent,' would be ready 'on the 26th inst.' [? prox.]. The same journal, in its issue of December 19, contained an exceedingly modest review of a hymnal of which forty-five million copies have been sold in forty years. Here is the review:

Great care and industry have evidently been bestowed on a collection of *Hymns Ancient and Modern* (Novello), adapted for use in the services of the Church. It contains nearly all the best hymns found in other collections, with some additions to the familiar list of 'special' occasions, such as a hymn for those at sea, and another for use in a year of deficient harvest. The new hymns are fair, though not entirely free from expressions of forced and laboured form—e.g., 'Ranks of night that never cowers.' On the whole the appearance of this collection marks a decided advance in the state of popular hymnody amongst us.—*Guardian*, December 19, 1860.

THE MUSICAL TIMES of November, 1860, contained this advertisement concerning the book:

The New Hymn-book, which has been long in preparation by a Committee of Clergymen, including the Editors of several existing Hymn-books, is now in the press, and will be ready by Advent. The price, bound in cloth (about 250 pages), will be 10d.; or, in quantities of not less than 100, 6d.; and in superior paper and binding, 1s. 6d. and 1s.

Applications for copies at the reduced rate to be made to Rev. S. H. W. BAKER, Bart., Monkland Vicarage, Leominster. An edition with an accompanying Tune to each Hymn, under the musical editorship of Mr. W. H. MONK, Organist and Director of the Choir of King's College, is also in the press.—J. A. Novello, 69, Dean-street, Soho.

The first definite information as to the publication of the *music* edition is found in THE MUSICAL TIMES of January, 1861, where, under the heading 'During the last month, published by J. Alfred Novello,' is to be found the following:

Hymns, Ancient and Modern, for use in the Services of the Church; being the new Hymn-book that has been long in preparation by a Committee of Clergymen. Price, in cloth (270 pages), 10d.; in limp roan, red edges, 1s. 6d. An Edition, with an Accompanying Tune on each page, under the Musical Editorship of Mr. W. H. MONK. First Part, containing the Hymns to the end of Lent, is now ready, in paper cover, price 1s. 6d.

Thus it will be seen that the *music* edition was issued in instalments; and here it may be mentioned that Messrs. Novello not only published the first edition of 'Hymns Ancient and Modern,' but printed the book. THE MUSICAL TIMES for April, 1861, announced as 'now ready,' the 35th thousand of Hymns Ancient and Modern' (words edition)—thus showing how rapidly it had come into use. The same advertisement stated, also under 'now ready,' the

music edition of the hymnal—'with accompanying tunes,' to quote from the original title-page—

Price, strongly bound in cloth (368 pages) 4s. 6d.; or six copies for one guinea, from the publishers; or 30 copies for £5 (package included), to clergymen only Copies may be had with red edges, at 3d. extra, and both works [words and music editions] will shortly be ready in superior binding.

J. A. Novello, 69, Dean-street, Soho, and 35, Poultry.

The editor of the music edition of 'Hymns Ancient and Modern' was William Henry Monk. For a long time the hymnal was known in musical circles as 'Monk's book,' indeed, one might have searched the British Museum music catalogue in vain under the heading 'Hymns Ancient and Modern,' as the book was entered under Monk (W. H.). Although the original title-page stated that Monk was 'Organist and director of the choir at King's College,' he was best known as organist of St. Matthias' Church, Stoke Newington, an appointment he held for more than thirty years, from 1852 until his death, aged sixty-six, in March, 1889. In recording his hymnal editorial experiences he once said:

When contributions towards the musical edition of 'Hymns Ancient and Modern' were invited, my house was full of the MSS. tendered for acceptance from all quarters, and the tune of which I received the greatest number of copies was an adaptation of a chorus in Weber's 'Oberon.'

This tune (of 7's metre) is a boiling down of the opening chorus sung by the Fairies in 'Oberon' ('Light as fairy foot can fall'), thus hymn-tuneized:



Needless to say the tune did *not* find a place in 'Hymns Ancient and Modern.'

Two, at least, of the tunes which Monk himself contributed to the book have become very familiar—'Eventide' ('Abide with me, fast falls the eventide') and 'St. Matthias' ('Sweet Saviour, bless us ere we go'), named after the church of which the composer was organist. Monk had the rare gift of wedding sacred words to appropriate simple music—melodious and rhythmical strains that, while being congregationally easy to sing, have not the least touch of vulgarity, but are always dignified and devotional. He would sometimes get out of bed to write down a tune. His setting of 'O perfect life of love' was composed in this way, while that of 'Thou art coming, O my Saviour,' was written in a railway train. He composed his best-known tune under peculiar circumstances. When he and Sir Henry Baker were leaving one of their meetings, they suddenly remembered that there was no tune for Hymn No. 27. Monk then and there, to rectify the omission, and undisturbed by the distractions of a pianoforte lesson that was then going on, wrote, in ten minutes, the tune which is inseparably associated with Lyte's favourite evening hymn, 'Abide with me.'

The contributions of the Rev. Dr. J. B. Dykes to the first edition of the book were referred to in the October issue of THE MUSICAL TIMES (p. 646), in some notes on the tune 'Hollingside.' For the present it may suffice to state that an Appendix was added to 'Hymns Ancient and Modern' in 1868; that a revised and enlarged version appeared in 1875; and that further additions were made in 1889.

MUSIC AT THE CHURCH CONGRESS.

Liverpool was the scene of the recent Church Congress, the final meeting, held on October 7, being devoted to the subject of Church Music. Under the presidency of the Bishop of Liverpool a large audience listened to papers, musically illustrated, contributed by

Dr. Walford Davies, on the Congregation and the Choir.
Dr. Madeley Richardson, on Chanting.
Dr. Basil Harwood, on Hymn-singing.
Dr. Varley Roberts, on Services and Anthems.

In pointing out the drawbacks and dangers of congregational and non-congregational church music, Dr. Walford Davies advocated that the congregation should remain seated during the singing of the anthem. Dr. Richardson rightly contended that chanting was a most beautiful development of reading. But how often it becomes a mere caricaturing of words that are incomparable in their nobility. In his address on Hymn-tunes, Dr. Harwood spoke of the necessity of restricting their compass to congregational use, though the question might well be asked 'What should be the limits of the said compass?' Unlike Dr. Walford Davies, the organist of Magdalen College, Oxford, thought that congregations should *not* be encouraged to sit during the anthem, as if it were not a part of their worship.

The Rev. C. H. Hylton Stewart, in the course of some remarks, said he was of opinion 'that the Royal College of Organists should, for their degrees, make the accompaniment of the service and a sound knowledge of choir-training a large part of the necessary qualification.' We may add that this is not the first time that such a compulsory requirement has been urged, and it is to be hoped that the Council of the Royal College of Organists will see their way to increase the value of their Fellowship diploma in the way indicated by Mr. Stewart at the Church Congress.

The Bishop of Liverpool, in bringing the meeting to a close, said 'if only the organists and choirmen who were present would take as a model the singing they had heard that night—so distinct, so devout, so sweet, so expressive, and so uplifting—they would do a very great deal to help to fill some of their empty churches.' Perfectly true!

DVORÁK'S STABAT MATER IN AN ENGLISH VERSION.

The 'Stabat Mater' of Dvorák has justly found so much acceptance that its limitations in regard to performances in churches have now been removed. We refer to the publication, by Messrs. Novello, of the work with *English* words. These have been adapted by Mr. F. J. W. Crowe, organist of Chichester Cathedral, who, in a prefatory note to this new edition, says:

This English version of Dvorák's 'Stabat Mater' brings the beauties of the work within the reach of those who, for various reasons, prefer not to use the original Latin. The adaptation avoids the use of any passages of a controversial nature, thus making it available for use in any English place of worship; and, whilst preserving as far as possible the original rhythm, no pains have been spared in making this English version both vocal and practical.

Advantage has been taken of the necessary re-setting (in type) of the work to re-cast the accompaniment specially for performance on the organ. This has been done by Mr. H. Elliot Button, who, within the possibilities afforded by two staves, has provided an accompaniment which (to quote from the preface), 'though not professing to be purely an organ arrangement . . . will, it is hoped, be found useful at the organ, and at the same time easily playable on the pianoforte at rehearsals.' A valuable feature in the arrangement is the clear indication throughout where the pedal should be used, and—which is perhaps of more importance—where it should *not* be used. This English version of Dvorák's 'Stabat Mater'—entitled 'At the foot of the Cross'—will not supersede the original edition with Latin words, which is still to be had; but it may help to make better known one of the most inspired works of the gifted Bohemian composer.

CHICHESTER CATHEDRAL.

The organ—originally built by Renatus Harris in 1677, in this southern sanctuary—has recently been renovated by Messrs. Hele and Co. A special service in connection with the re-opening of the instrument took place on September 28, when the Cathedral choirs of Salisbury, Winchester, and Chichester, accompanied by their respective organists (Messrs. W. Prendergast, South, and Crowe), united their forces in exultant song. Four anthems were sung: 'Hosanna' (Gibbons), 'I will love thee' (Jeremiah Clark), 'The heavens declare' (Boyce), and 'It came even to pass' (Ouseley). At the conclusion of the prayers Croft's Te Deum in A was rendered, and Mr. Crowe played Mendelssohn's First Organ Sonata.

On the following afternoon—September 29—the newly-formed Cathedral Oratorio Society successfully performed the 'Hymn of Praise' as the chief feature of the Harvest Festival, this being the seventh oratorio service promoted and conducted by Mr. F. J. W. Crowe since he became organist of the Cathedral two and a-half years ago. Everything went well, and all who participated are to be congratulated upon efforts so artistically and conscientiously put forth with results so good and that are so highly appreciated.

A correspondent writes in reference to the tune 'Hollingside':

In your interesting article in the October issue of THE MUSICAL TIMES you give some particulars of the late Dr. J. B. Dykes and his tune 'Hollingside.' If he took the name of the tune from the cottage, the cottage took its name from the beautiful wood adjoining, which perhaps ought to be considered the source of both. You mention his organ-playing at St. Oswald's Church, Durham. He also took the service at Durham Cathedral in Dr. Henshaw's time, and I well remember his excellent phrasing of the accompaniment to 'O thou that tellest.'

ORGAN RECITALS.

Dr. G. J. Bennett, Littleport Church.—Fantasia in F minor, *Mozart*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Rhapsodie (Op. 7. No. 1), *Saint-Saëns*.

Mr. C. H. Moody, Ripon Cathedral.—Toccata in A, *Purcell*.

Dr. A. B. Plant, All Saints', Wolverhampton.—Melody with variations, *John E. West*.

Dr. Arthur Docksey, St. Hilda's Church, South Shields (Re-opening of organ).—Adagio cantabile, *Widor*.

Dr. Roland Rogers, Ebenezer Chapel, Swansea.—The Storm, *Lemmens*.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Fantaisie Rustique, *Wolstenholme*.

Mr. James Gray, Adam Smith Hall, Kirkcaldy.—Allegro Moderato in F, *Dienel*.

Mr. Gustav Rhodes, Parish Church, Tetschen, Bohemia.—Phantasie upon 'O Sanctissima,' *A. Ore*.

Mr. R. A. Chatterton, High Parish Church, Paisley.—Fantaisie Overture, *Garrett*.

Mr. Louis H. Torr, Parish Church, Emsworth.—Allegro in G, *Dupuis*.

Mr. H. T. Gilberthorpe, St. John's, Lynmouth.—Moderato in F, *Gade*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Concert Rondo, *Hollins*.

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham.—Triumphal March in D, *W. Faulkes*.

Mr. Percy Ramsey, St. Michael and All Angels', Portsmouth.—Provençalisch, *Rheinberger*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Andante in B flat, *Merkel*.

Mr. Harry E. Wall, St. Paul's, Covent Garden.—Toccata in C, *E. d'Evry*.

Mr. Edward d'Evry, the Oratory, Brompton (re-opening of the organ).—Fantasia in C minor, *A. Barclay*.

Mr. David Mackenzie, St. Andrew's Presbyterian Church, Gravesend.—March in C, *Hollins*.

Mr. Howard Moss, Parish Church, Gravesend.

Mr. H. J. Davis, Christ Church, Bath.—Con moto moderato (in overture form), *Smart*.

Mr. H. F. Nicholls, Victoria Road Congregational Church, Newport.—A sunset melody, *Vincent*.

Mr. Leonard Henniker, Holy Trinity, Ramsgate.—Marcia Eucaristica, *Ravanella*.

Mr. Louis F. Goodwin, Church Hill Wesleyan Church, Walthamstow.—Sonata (Op. 88), *Rheinberger*.

Mr. J. Pullett, St. Peter's, Harrogate.—Miniature overture, *John Pullett*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Sonata II. (Op. 50), *Guilmant*.

Mr. W. Mullineux, Albert Hall, Bolton.—Sonate Pontificale, *Lemmens*.

Mr. Jesse Timson, Columba Church, Oamaru, New Zealand.—'At Eventide,' *Dudley Buck*.

Mr. Gray, St. John's, Invercargill, New Zealand (dedication of new organ).—Allegretto in B minor, *Guilmant*.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Fantasy-Prelude, *C. Macpherson*.

Mr. Henry Hackett, Parish Church, Bideford.—Grand Solemn March in E flat, *Smart*.

Mr. William Reed, Chalmers Church, Quebec.—Spring Song, *Hollins*.

Mr. P. Bonfield Akers, Millard Avenue Baptist Church, Chicago.—Concert Etude, *Harry Rowe Shelley*.

Mr. S. Wallbank, St. Peter's, Keighley.—Organ Concerto in F, *Handel*.

Rev. E. A. Ingham, Rainford Parish Church.—Festal March, *Heap*.

Mr. Edward N. Ireland, Hucknall Torkard Parish Church.—Allegro moderato in A, *Smart*.

Mr. J. S. Duckworth, St. John's Church, Driffild.—Canzona, *Wolstenholme*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Herbert J. Baggs, St. Bartholomew's Church, Dalston.

Mr. Felix D. Blackbee, jun., The Church of the Sacred Heart, Bournemouth.

Mr. J. W. Cole, St. Peter's Church, Woodhall Spa.

Mr. Henry T. Gilberthorpe, Ellacombe Parish Church, Torquay.

Mr. George T. Pattman, St. Mary's Episcopal Church, Glasgow.

Mr. Hallam Sanderson, St. Luke's Church, Brighton.

Mr. Herbert A. West, Parish Church, Steyning, Sussex.

JOHANNES BRAHMS.*

(Concluded from page 517.)

One of the most interesting chapters in Herr Kalbeck's volume is that devoted to Brahms's life and work at the little princely Court of Detmold, where the young master had to conduct a choir of female voices and give pianoforte lessons to Serene Highnesses and other ladies of the Court. His various works for ladies' voices (trios with horn and harp accompaniment, Marienlieder, &c.) are the outcome of this early experience. His two orchestral serenades were also composed at Detmold.

To the historian of music our author's accounts of the genesis of some of the master's works are of the greatest value; e.g., we learn that the Pianoforte Concerto in D minor caused Brahms greater labour than anything else he ever produced. It was at first intended for a *Symphony*; when he felt himself incompetent to grapple successfully with the orchestra throughout four movements,—especially in what he intended to be a triumphant, apotheosis-like *Finale*—he thought of turning the work into a sonata for two pianofortes, only to change his mind once more and publish it as a concerto in three movements. There was originally a fourth movement, viz., a Funeral March, which was ultimately incorporated in the German Requiem, where it stands as one of the

* Johannes Brahms: Max Kalbeck. Erster Band, 1833-1862 Wiener Verlag, Wien und Leipzig. London: Breitkopf & Härtel.

greatest monuments to the master's genius. It is the famous second movement, in B flat minor, 'Behold all flesh is as the grass.' When we learn that the Pianoforte Concerto, as originally conceived, was the direct outcome of the overwhelming impression which the Schumann tragedy had made upon young Brahms, we begin to realize the meaning of its titanic first movement, of the solace-breathing sweetness of the *Adagio*, and the *raison d'être* of the (cancelled) Funeral March. How the work failed utterly to appeal to the Leipzig Gewandhaus audience, and was received with hisses; how the Press condemned it unmercifully; and how young Brahms received the chastisement with the stoic calm and unaffected modesty of a true philosopher, are most interesting incidents in his career.

Another masterpiece which gave him great trouble was the Pianoforte Quartet in C minor (Op. 60), which was begun during his Düsseldorf days (1854-56), but withheld from publication till the year 1875. The first movement, originally in C sharp minor and one of the gloomiest that he ever wrote, tells a tale of disappointment and despair. Brahms himself explained, when he was about to play it to Herr Deiters, 'Now you must imagine a man who is on the point of shooting himself, because nothing else remains for him to do.' What a new light this remark throws upon the powerful music, especially the beautiful pleading second subject! And how the wonderful slow movement, with its long-drawn chief subject—perhaps the most impressive *cantabile* passage that Brahms ever wrote—seems to sing to us:



with even greater fervour and to shine with a brighter radiance than before!

The first movement of the superb C minor Symphony (No. 1) also dates from an early period of Brahms's creative activity. Herr Kalbeck considers that the powerful effect which Schumann's 'Manfred' music (especially the Overture) had upon the younger musician found expression in the gloomy music of that remarkable first movement, 'the vigour and passion and poetry of which,' to quote the late Sir George Grove, 'are worthy of any master—especially of any master writing his first Symphony.' The two pieces certainly show a great similarity of mood, and, as Herr Kalbeck points out, even the thematic material bears some resemblance, as a comparison of these two ideas shows:—



The first movement seems to have been commenced shortly after Schumann's death in 1856, though

doubtless it was often overhauled before it assumed its present shape, and was produced at Carlsruhe on November 4, 1876.

Herr Kalbeck's 'descriptions' of the two great Pianoforte Quartets in G minor and A (Op. 25 and 26) are especially interesting, as they touch upon a matter to which he frequently refers throughout his book, viz.: Brahms's fondness for quoting himself and other masters. These quotations are generally so cleverly disguised by the ingenious master that they are not likely to strike the casual listener. When we are given chapter and verse for them they become, however, distinctly fascinating. Brahms's own view on 'reminiscences' is given in a letter addressed to Dessoff, who had dedicated a string quartet to him, and afterwards remembered that a certain passage bore a strong resemblance to a passage in his friend's second Symphony. Brahms replied: 'Let me beg of you not to do anything foolish. One of the stupidest chapters on stupid people is that about "reminiscences." The little passage in question is nothing in my work, really nothing at all, however excellent the rest may be. Yours, on the other hand, is charmingly invented, warm, beautiful and natural. Don't spoil it, don't touch it; you cannot often express yourself so beautifully.'

Finally, this biography is one more recital of the hard fight for recognition which genius has to face. Brahms can never have been considered a revolutionist, and yet the story of his early life, as told with hitherto unobtainable amplitude in this excellent work, differs but very slightly from the tales of the world's callous indifference to some of his great predecessors and contemporaries. It is the old tragi-comedy of the distrust, stupidity, and malice of the many who ignore and deny, and of the sweet recompense found in the devotion of the few who love, and, loving, understand.

A. J. J.

Reviews.

Morning and Evening Service in D. E. H. Thorne.

Magnificat and Nunc dimittis in E flat. A. Herbert Brewer. [Novello and Company, Limited.]

Mr. E. H. Thorne has so long proved himself to be a Church musician of the first rank that one takes up his Service in D with pleasurable anticipation, and this is realized upon perusal of the score. The Service includes that of the Office for the Holy Communion, and the music demands a fairly large and thoroughly well-trained choir; but the composer writes only that which is vocally effective. The setting of the Te Deum is conceived in a jubilant vein, triple measure prevailing; but due dignity is by no means absent, and the close in solid chords (in semi-breves), sung *pianissimo*, is most impressive. Certain portions of the Benedictus will require precise and alert attack, but the part-writing will interest capable singers. The Credo is allied to music that may be described as brilliant, and on it the composer has manifestly lavished much loving care. There is a touch of the dramatic in the music to the Gloria in Excelsis, and the conclusion is imposing. The setting of the Magnificat is lighter in style, but it contains many effective passages in imitation, and the conclusion is arrived at by a fine climax. The music to the Nunc dimittis is flowing and graceful in character, and the parts are interwoven in a manner distinctly attractive.

The setting of the Magnificat and Nunc dimittis by Mr. A. Herbert Brewer was sung at the Cathedral service on the last day of the recent Gloucester Festival. The opportunity of examining the music certainly justifies the distinction it then received. The setting is however neither elaborate nor difficult, and may unhesitatingly be recommended to choirs of average abilities. Tender and devotional are the strains allied to the Song of Simeon until the climax is reached at the words 'To be a light,' from which point the music becomes increasingly majestic as it proceeds to the final Amen.

SHORT ANTHEM FOR CHRISTMASTIDE.

St. John i. 1, 14,
St. Mark xi. 9, 10.

Composed by BERTRAM LUARD-SELEY.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andantino. ($\text{♩} = 76$)

Gt. p coupled to Sr. mf

senza Ped. *Ped.*

SOPRANO.
ALTO.
TENOR.
BASS.

p *mf* *poco cres.*

In the be - gin - ning was the Word, in the be -
In the be - gin - ning was the Word, in the be -
In the be - gin - ning was the Word, in the be -
In the be - gin - ning was the Word, in the be -

Ch. 8 & 4 ft.

p Sr. *Sr.*

gin - ning was the Word, and the Word was with God, and the Word
gin - ning was the Word, and the Word was with God, and the Word
gin - ning was the Word, and the Word was with God, and the Word
gin - ning was the Word, and the Word was with God, and the Word

mf Gt. *p Sr.*

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SOLO.
p was God. And the Word was made flesh, . . . and dwelt a -
 was God. *SOLO.*
 was God. *mp* and dwelt a -
 was God. *SOLO.*
 was God. *mp* The Word was made flesh,
add Oboe to Sr.
senza Ped.

SOLO. mf mong us, and we beheld His glo - ry, we beheld His
 The Word was made flesh,
 mong us, . . . and we beheld His glo - ry, we beheld His
 and we beheld His glo - ry, . . . we beheld His
mf Gt.
Ped.

cres. glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
cres. glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
p glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
p glo - ry, the glo - ry as of the on - ly be - got - ten of the Fa - ther,
p Sr. *cres.* *Full Sr.*
senza Ped. (2)

dim. *p* *Solo.* *f*
 full of grace and truth. and dwelt a -
dim. *p* *Solo.* *f*
 full of grace and truth. and dwelt a -
dim. *p* *Solo.* *f*
 full of grace and truth. The Word was made flesh, and dwelt a -
dim. *p* *Solo.* *f*
 full of grace and truth. and dwelt a -

p *Ser. with Oboe.* *pp*
Ped.

mf *FULL.* *mf*
 mong us, the Word was made flesh, . . . and dwelt a - mong us, full . .
mf *FULL.*
 mong us, and dwelt a - mong us, full . .
mf *FULL.*
 mong us, and dwelt a - mong us, full . .
mf *FULL.*
 mong us, and dwelt a - mong us, a - mong us, full . .

p Ch. *Ser.* *mf Gt.*
senza Ped. *Ped.*

cres. *f* *truth,* *Solo.* *p*
 of grace and truth, full . . of grace and truth, of . . grace and truth, of
cres. *f*
 of grace and truth, full . . of grace and truth,
cres. *f*
 of grace and truth, full . . of grace and truth, of . . grace and truth,
cres. *f*
 of grace and truth, full . . of grace and truth, of grace and truth,

add 4 ft.

rall. *FULL. Allegro moderato.* *mf*

grace and truth. Ho - san - na! Bless - ed is He that

rall. *SOLO.* of grace and truth.

rall. *SOLO.* of grace and truth.

rall. *SOLO.* of grace and truth.

Allegro moderato. (♩ = 112.)

rall. *Sw.* *mf Gt.* *Ped.* *senza Ped.*

com - eth in the Name of the Lord,

Ho - san - na! Bless - ed is He that

Bless - ed is He that

mf Bless - ed is

mf *Ped.*

com - eth in the Name . . of the Lord, Ho - san - na

com - eth in the Name of the Lord, Ho - san - na

He that com - eth, Ho - san - na

f Sw. *Gt.* *mf*

Ho - san - na in the High-est, Ho - san-na, Ho -
 in the High-est, Ho - san - na in the High-est, Ho - san-na, Ho -
 in the High-est, Ho - san - na in the High-est, Ho - san-na, Ho -
 in the High-est, Ho - san - na in the High-est, Ho - san-na, Ho -

Ch. Chor. *f* *Gt.*
Ser. *Gt.*

san - na, Ho - san - na in the High - est, Ho - san - na
 san - na, Ho - san - na in the High - est, Ho - san - na
 san - na, Ho - san - na in the High - est, Ho - san - na
 san - na Ho - san - na in the High - est, Ho - san - na . .

in the High est. The Word, the Word
 in the High est. The Word, the Word
 in the High est. The Word, the Word
 in the High est. The Word, the Word

f *with*
Ser. Reels.

molto rall. *mf* *p* *a tempo.* *mf*

was made flesh, . . . and dwelt a - mong us, and we be -

molto rall. *mf* *p* *a tempo.* *mf*

was made flesh, . . . and dwelt a - mong us, and we be -

molto rall. *mf* *p* *a tempo.* *mf*

was made flesh, . . . and dwelt a - mong us, and we be -

molto rall. *mf* *p* *a tempo.* *mf*

was made flesh, . . . and dwelt a - mong us, and we be -

molto rall. *Sr. with Horn.* *p* *Full Sr. closed.* *a tempo.*

(Ped. coupled to Sr.)

rall. *ff*

- held His glo - ry, . . . full of grace . . . and truth.

rall. *ff*

- held His glo - ry, . . . full of grace . . . and truth.

rall. *ff*

- held His glo - ry, . . . full of grace . . . and truth.

rall. *ff*

- held His glo - ry, . . . full of grace . . . and truth.

Ch. *Gt. Diap.* *Ch.* *Gt. p with Full Sr. coupl.*

rall. *Gt.* *Gt. to Ped.*

Also published in Novello's Tonic Sol-fa Series, No. 1408, price 1½d.

AN ECHO OF THE RECENT MUSIC LOAN EXHIBITION.

It fell to my lot to be in daily attendance during the three weeks that the Music Loan Exhibition of the Worshipful Company of Musicians was open at the Fishmongers' Hall last summer. Many incidents which occurred during that busy time I have forgotten, but there were some that are likely to remain in recollection for a long time yet. The one I am going to recount had almost faded from memory, dispersed perhaps by the incessant work in connection with the eighteen Lectures given, for which I was in a measure responsible. Perhaps it is of sufficient interest to relate to the readers of THE MUSICAL TIMES, many of whom must have visited and derived pleasure from the splendid exhibits we were able to collect and arrange for the inspection and gratification of the musical public.

One afternoon the commissionaire who had charge of the keyed instrument room came to the office and said a lady and little girl wished to see me. Such calls from persons seeking information about the exhibits were frequent, and, though often at some inconvenience, they had to be attended to, and all possible help afforded. On proceeding to the room I found a lady and a little girl with flaxen hair, blue eyes, and typical English face standing in front of Handel's spinet (No. 1034), looking with eager eyes at the instrument which had belonged to the great master. 'Please will you let me play on Handel's spinet?' asked the child. I pointed to the label 'Do not touch.' 'I cannot let you play on it,' I said, 'for that would be breaking the rules: besides, it is so different from the touch of the pianoforte upon which you play that you would find it hard to get the notes down, and quite difficult to play.' 'But do let me try,' the child pleaded. So I took her to my own spinet in the corner of the room, with which I felt I could do as I liked, and said, 'Try and play on that if you can recollect any music.' To my surprise she played neatly and with little hesitation one of Bach's simple 'Two-part Inventions.' The child seemed to grasp the peculiar touch required, and managed the instrument quite successfully.

After this I could not resist the fresh appeal to let her fingers touch the keys that had been hallowed by Handel. I hope that Miss Edith Hipkins, the owner of the dear old instrument, will forgive me, but being a member of the Executive Committee I felt I possessed a certain dispensing power and consequently accorded permission for the child to play her piece. As there was no chair available she had to stand to play. So well did she play that the little crowd which had gathered round her called out 'Encore!' and at my request she repeated the piece, her face beaming with delight. I then took the child and her aunt round the room, pointing out the beautiful old instruments on view, and briefly explaining the way in which the tone of these different prototypes of the pianoforte was produced by the action of a tangent, plucking jack, or hammer. Our little visitor asked many questions, showing great interest in the old instruments, and left after expressions of delight at what she had seen and with warm thanks for my having allowed her to play on Handel's instrument.

I had almost forgotten the episode, but the other day I received the following letter, bearing the Jamaica post-mark, which recalled the pleasant incident. It is written in a childish hand on paper having lines ruled in pencil:

DEAR MR. SOUTHGATE,

Thank you so much for letting me have the honour of playing on Handel's Spinet. While I was playing I could only think how nice it was to play on such a great man's Spinet, and would you kindly let me know if that was the old tin kettle Spinet that Handel had in his Garret room?

Two years ago I was ill for a whole year. Auntie bought me a song book when I was a little better and able to walk. Auntie read me the poetry of Handel. I was six years old then and I used to wish to be able to play like him, but I could only play by ear then.

Mother commenced teaching me last July, and I passed the 1st Preparatory of the I. S. M. in December.

I am, your grateful little friend,

NENA MACPHERSON.

No doubt Nena had heard the well-known tale of Handel as a boy secretly practising on an old clavichord in a loft of his father's house. I must now tell my little friend that the instrument on which she played was not 'the kettle Spinet' of the story, but a perfect example of the fine instruments made by Hitchcock, a 17th-century English maker whose good work still endures.

Nena has entered on the right path: she has obtained a Certificate, which I am sure was not given without being well deserved. One hopes that the recollection of our Music Loan Exhibition will be a pleasant memory to her for life.

T. L. SOUTHGATE.

LEEDS MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The importance of the provincial Festivals is realized by comparatively few Londoners, yet these great meetings of choral-song provide the vivifying element of musical progress in England. The present appreciation of orchestral music is a good thing, for it brings into prominence the intellectual force in music; but Englishmen are singing men, and it is in vocal music that our composers have achieved their greatest triumphs. Their works have been inspired by the encouragement extended by the provincial Festivals, and the increasing number of these meetings is to be hailed with satisfaction. Their relative importance rests upon the enthusiasm of the chorists, and hence it is that the Yorkshire and Midland gatherings hold the first place. There now abide Leeds, Birmingham, and Sheffield: and the greatest of these—who shall say?

This year it has been the turn of the first named to maintain the prestige of these mighty meetings, and right well has it met its responsibilities. Greater resonance and robustness of tone has been heard from the basses at a time before the order went forth that only men of Leeds should sing in the choir; but the tenor voices were a delight to listen to, and the tone of the contraltos and sopranos was all that could be desired. It cannot be said that in expression the choral singing was electrifying; speaking generally, subtleties of verbal accentuation, and the diversity of tone-colour which arises from individual and collective intensity of feeling, were very rarely heard, but yet a very high standard was attained and maintained. The attack was unflinching, *crescendi* and *diminuendi* were finely graduated, and alertness, intelligence, and earnestness were always manifest. It was choral singing of which Englishmen have a right to be proud, and Mr. H. A. Fricker, the chorus-master, is to be warmly congratulated upon the success of his efforts.

The band was perhaps the finest ever heard in Leeds, and this is saying much. It is questionable, however, if so large a force as 123 players was really required. Occupying the entire centre of the orchestra, the instrumentalists divided the choir by a dangerously wide space, with the result that many of the chorists were relegated into far corners. In the purely instrumental works, when under Sir Charles Stanford's direction, the band produced a superb volume of tone; when required they roared as lions, at other times, in the softest *pianissimi*, they cooed like doves, but in nearly all the modern choral works the orchestra frequently overpowered the choir, and still more the soloists. When such an instrumental giant is on the platform, would it not be well to revert to the *ripieno* orchestra common in the days of Handel? Can eighty-two strings ever be necessary to accompany a single voice?

The first of the seven novelties included in the Festival programme was furnished by Sir Alexander Mackenzie—a Cantata entitled 'The Witch's Daughter,' for soprano and baritone soloists, chorus, and orchestra, produced on the evening of the first day of the Festival (October 5). Readers of THE MUSICAL TIMES were made acquainted with the design and scope of this work in last month's issue, and those who did not attend the Festival may have an opportunity of gaining further knowledge of the work on January 26 next, when it is to be performed by the Royal Choral Society at the Albert Hall. Under these circumstances it is only necessary to point out some salient points and record some impressions. The opening chorus is appropriately gay, and the bustle and the merriment of the

harvest home is admirably suggested by the rhythmic strains. With the baritone's sympathetic solo—telling of the witch's daughter's isolation—the chorus becomes subdued, and the tragic note acquires its greatest intensity in Mabel's prayer 'Dear God and Father of us all.' On this the composer has manifestly lavished loving care, and every page attests to the hand of the master craftsman. The manliness of Harden's protest—

Good neighbours mine!
This passes harmless mirth;
I brook no insult to my guest,

finds an echo in the music; and the subsequent titterings of the villagers, gradually broadening into satirical laughter, are most realistically illustrated. A charming chorus for female voices opens the second scene, and many pathetic touches intensify the despair of Mabel. When a lover takes twenty-five lines to propose, and a lady fifteen to say 'Yes,' it is difficult for a composer to sound the dramatic note; the most he can do is to be sympathetic; this Sir Alexander has been successful in accomplishing, particularly with the somewhat slowly realized joy of the lovers, which leads up to a beautiful and most effective chorus, concluding this episode. The most memorable feature of the third scene is the setting of the 'Corn Song' for baritone solo and chorus, which probably will find an existence independent of the entire composition. Musically, one of the finest portions of the cantata is the epilogue, a masterly built up number which brings the work to an imposing termination. Sir Alexander had good reason to be satisfied with the performance, especially with the choir, who sang admirably. The soloists were Madame Sobrino and Mr. Frangcon-Davies.

The most serious, and the most memorable production—one which gave the Festival its greatest distinction—was a setting to music by Dr. Walford Davies of the morality play 'Everyman,' produced on the second evening of the Festival (October 6). As this work was also outlined in last month's MUSICAL TIMES, a detailed description of its characteristics is unnecessary, but so remarkable and noble a work cannot be passed over without generous acknowledgment in these columns of its importance. Before doing so, however, a hope may be expressed that 'Everyman' will not induce other young composers to seek inspiration in death and its mysteries. The gradations of dissolution between soul and body set forth with the detail of 'Death and Transfiguration,' 'The Dream of Gerontius,' and 'Everyman,' are saved from morbidity by the power and genius of their respective composers; but one shudders to think of the treatment of such subjects by composers of less distinctive gifts.

The key-note of Dr. Davies's music is its unpretentious truth, and in this, combined with a keen sense of the necessity for contrast, lies the strength of the work. Those who remember the composer's oratorio 'The Temple' (produced at the Worcester Festival of 1902) will know the sincerity of his aims, but it is possible to be earnest without being appropriate. In 'Everyman,' however, it is the appropriateness of the music that invests it with peculiar interest and impressiveness. As one listens to its strains one becomes oblivious to the fact that they are essentially modern in construction and harmony. The accusation against man by the Deity—one of the most solemn numbers of the score—is almost entirely built up with dominant sevenths. No sense of incongruity however arises, but rather a deepening of the majestic sorrow underlying the words 'I perceive here in My Majesty how My creatures be to Me unkind.' From the passionless reiteration of Death's horn, which opens the work, to its solemn massive closing chords, the music is permeated with the spirit of the venerable morality play, which has manifestly appealed to the gifted composer with a force that has enabled him to express in sound the convictions of his soul. The performance probably did not fully realize the composer's intentions. Very intimate knowledge of the music is necessary to express all its subtleties, but the interpretation at Leeds will not be easy to surpass. It was obvious that it had won the hearts of the choristers. The *pianissimi* passages were exquisitely sung, and when a *crescendo* rising to a *fortissimo* was required it came with the irresistible force of a majestic tidal wave. The rôle of Everyman, chiefly written for a bass voice, was

sung with remarkable power by Mr. H. Lane-Wilson. It was an embodiment that places him in the front rank of artists. Miss Gleeson-White, Miss Muriel Foster, and Mr. John Coates completed a quartet that contributed in great measure to the enthusiastic reception of the work. The ovation Dr. Davies received when he laid down the baton was a genuine expression of appreciation.

'Everyman' was succeeded by Mr. Josef Holbrooke's new poem for orchestra and chorus entitled 'Queen Mab.' Hitherto there has been something lacking in the most important works by this talented composer—a something that has detracted from their artistic value, but this is not observable in the Leeds composition. Doubtless Mr. Holbrooke could have obtained the effects he desired without writing for eight horns, a xylophone, &c.; but the design is clear, and Mercutio's relation of Queen Mab's pranks in Dreamland is illustrated orchestrally with consistency, and in a manner that holds the attention of the listener. The section dealing with the fairy's influence on lovers' dreams opens with a beautiful theme, which is afterwards taken up by the choir, who deliver part of Romeo's speech to Juliet at her window—'Arise, fair sun, and kill the envious moon.' Mr. Holbrooke is also to be commended for writing gratefully for the voices, and the result is a charming chorus.

With the penultimate evening (October 7) came a trio of novelties, the first of which was the 'Ballad of Dundee,' by Dr. Charles Wood. This is a setting for bass solo, chorus and orchestra of Professor Aytoun's martial lines relating to the death of Claverhouse. The first chorus, cast in the form of a slow march, is impressive; after this, however, the composer seems to have failed to perceive the heroic spirit of the lines. Claverhouse's address to his troopers on the eve of the battle is depressing instead of being inspiring, and as rendered by Mr. Plunket Greene, under the direction of the composer, was calculated to make any troops turn homewards. The choruses are written however in a plain, straightforward manner, and the choir seemed to take pleasure in singing them.

Sir Charles Stanford's Violin Concerto in D (Op. 74)—written in the autumn of 1899—had been once previously played in public at Bournemouth. It cannot therefore be regarded as expressing the composer's present convictions in this form, but it is a refined and pleasing work. The first movement lacks character, but is made memorable by a phrase which, given out *pizzicato* by the strings at the opening, constantly recurs in the development. The second number, headed 'Canzona,' possesses sympathetic charm of a plaintive kind, and the *Finale*, in *Rondo* form, has for its principal subject a 'Gaelic air' instinct with light-heartedness. This is treated in a spirited manner, and causes the work to leave an enlivening impression. Herr Fritz Kreisler played the solo part with his usual refinement and brilliancy, and at the close composer and executant received hearty and prolonged applause.

Still greater warmth of appreciation followed the singing by Mr. Plunket Greene of Sir Charles Stanford's new 'Five Songs of the Sea.' These are delightful examples of the Irish composer's genius. The poems by Mr. Henry Newbolt are severally named 'Drake's Drum,' 'Outward bound,' 'Devon, O Devon, in wind and rain,' 'Homeward bound,' and 'The Old "Superb,"' and the music by reason of its melodic form and by simple but effective touches reflects and accentuates the sentiment of the words. Each song is furnished with parts for male chorus, and the prompt and artistic manner in which they were taken up by the tenors and basses contributed in no small degree to the pronounced success of the songs, the last of which had to be repeated, so great was the insistence of the audience. The selection of non-novelties sung at the Festival was commendable, with the exception of the programme of the third morning (October 7), which was devoted to Wagner. Excerpts from 'Parsifal' are acceptable because the work can only be heard in England in the concert room, and its lofty theme and character are in accord with the festival spirit; but the conclusion of the third act of 'Lohengrin' and the last act of 'Die Meistersinger' were not effective. Such performances are unsatisfactory to those who have seen the works on the stage, and give erroneous impressions to others. I speak emphatically because there is a manifest increasing tendency to include operatic excerpts at festival gatherings, and for

several reasons it is desirable that this should be checked. Under the most favourable conditions it is an inartistic proceeding and calculated to lower esteem for these meetings.

Of the choral works performed, the finest results were obtained in Beethoven's Mass in D (on October 8), in which the choristers seemed to take particular delight. They were greatly assisted by Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green and Mr. Andrew Black, who formed a quartet it would be difficult to surpass. The rendering of Bach's eight-part motet 'Sing to the Lord,' sung unaccompanied, was a triumph for the chorus-master, Mr. H. A. Fricker, who conducted it; and at the same concert Sir Hubert Parry directed a memorable interpretation (on October 6) of his inspiring motet 'Voces Clamantium.' 'That is music which makes one feel stronger' said an appreciative member of the audience as he left the hall, and it was a true criticism.

All the novelties were conducted by their respective composers, but in addition Sir Edward Elgar was induced to direct the performance of his Overture 'In the South' (Op. 50). His appearance was the signal for a tremendous outburst of applause from the choir, which was still greater at the conclusion of the piece. The Overture was magnificently played, and the rough, strident harmonies in the section referring to the Roman power were delivered by the splendid orchestra with irresistible force and thrilling power. The Festival opened (on October 5) with Mendelssohn's 'Elijah' and concluded (on October 8) with Handel's Sixth Chandos Anthem, preceded by Sir Arthur Sullivan's 'Golden Legend.' The last named received a loving interpretation from the choristers, to some of whom the cantata doubtless brought back lively memories of the composer who so loyally and long worked with them and to whose untiring efforts the present satisfactory position of the Leeds Festival is largely due.

In addition to the soloists already mentioned the following vocalists also took part: Miss Marie Brema, and Messrs. Ben Davies, Gervase Elwes, Henry Brearley, Charles Knowles, and Herbert Parker. Mention should also be made of Mrs. James Wilson, Mrs. Fisher Heath, Mrs. H. P. Atkinson, Miss M. Swales, Miss M. Kankine, Miss S. Cover and Messrs T. Middleton, F. W. Taylor, P. James, W. M. Williams and H. Parker—this group of singers being members of the choir who sang the concerted numbers in 'Elijah' with great finish and excellent balance of tone.

In order to complete the record, the following works were performed in addition to those already enumerated: Brahms's Violin Concerto in D major (soloist, Herr Fritz Kreisler) and 'Song of Destiny'; the symphonic poem 'Tod und Verklärung' (Richard Strauss). Symphonies: Beethoven's in B flat; Glazounow's in C minor, and Mozart's in E flat. Overtures 'Euryanthe' (Weber) and 'Lustspiel' (Smetana). Mr. Frye Parker occupied the post of first violin, and Mr. H. A. Fricker (city organist and Festival chorus-master) and Mr. H. H. Pickard were at the organ. The courtesy of Mr. Fred R. Spark, the veteran Secretary of the Festival, and his staff of stewards also calls for full recognition and acknowledgment.

Competition Festivals.

BLACKPOOL.

Blackpool held its fourth annual Musical Festival on the 6th, 7th and 8th October. The event now ranks as one of the most important of its kind held in the North of England. The town affords unusual facilities for gatherings of this kind. In the Winter Gardens there is ample accommodation under cover for the distribution and comfort for many thousands of persons. As the Festival is courageously and liberally managed by many of the best business heads in the town, and is looked upon by the residents generally as an enterprise likely to extend the popularity of the place, it will be seen that there are many elements in the scheme that explain the gratifying success it has so far secured. But the most heaven-sent arrangements would be vain if there were no material to work upon, no spirits to summon from the vasty deep—if Lancashire and Yorkshire may be so described. Fortunately, musical organizations of all kinds abound in those two counties, and the Blackpool Committee has tried to earn their confidence. The programme comprised about seventy pieces, all good and by the best old and modern

composers. About 120 soloists competed on the first day. The second day was devoted to the children, who drew large and delighted audiences. One of the items was the cantata 'Vogelweid' (Rathbone), which was admirably performed under Mr. H. Whittaker. On the third day choirs and bands came from all parts of the North. Ten mixed-voice choirs competed in the chief section, the first-prize in which was a silver challenge shield and twenty guineas. There were also second, third, and fourth prizes. The tests in this class were as follows:

'O that the learned poets'	Gibbons
'Love and Beauty'	W. H. Bell
'I can but love thee'	Cornelius
'The Challenge of Thor'	Elgar

Cornelius's piece was a very hard nut to crack. It is probably one of the most difficult part-songs ever written. But it was sung correctly and expressively by several of the choirs. Morecambe, under Mr. Arthur Davies, came first. The Harrogate Vocal Union, under Mr. Ball, came next, and Padiham, under Mr. Hilston, and Southport, under Mr. Tattersall, respectively third and fourth. In the male-voice choir class, Southport, under Mr. Clarke, gained the victory, Manchester Orpheus, under Mr. Nesbitt, coming very close behind, and Harrogate, under Mr. Ball, third. The tests were:

'Weep, silly soul'	Benet
'Yea, cast me from heights of the mountains'	Elgar
'Creation's Hymn' (arranged)	Beethoven
'Marching along'	Bantock

Three full orchestras competed in the orchestral class; the test-piece was the overture to 'Der Freischütz.' Colne, under Mr. Wildman, gave a very fine performance and gained the first prize of £30. In the string orchestra class, the test in which was Grieg's 'Holberg' Suite, Nelson, under Mr. Townsley, was first. All the orchestras were remarkably good. At the final gathering the audience numbered many thousands, and there was much enthusiasm. An interesting incident was the singing of a young girl, Miss Clara Butterworth, who gained the junior solo-singing prize last year. Miss Butterworth has just been awarded the Ada Lewis Singing Scholarship at the Royal Academy of Music. Canon Gorton, of Morecambe, gave away the prizes. The adjudicators, during part of the time, were Dr. Sinclair, Mr. R. H. Wilson, Mr. C. H. Fogg, and Mr. Percy Pitt. Dr. McNaught adjudicated all through.

A word of grateful acknowledgment is due to the compiler or compilers of the programme which, besides being handsomely got up, contained much interesting historical and critical literary matter. The words of all the vocal music were included in this substantial book of forty-six pages. It only remains to heartily congratulate the Officers and Committee upon the substantial results of their honorary labours.

NOTTINGHAM.

The third annual competitive musical Festival was held in the Mechanics' Hall on October 21 and 22. The classes for juniors brought forward some first-rate ability. It is evident that the teachers of all four of the school choirs that competed were skilful trainers of children's voices. This ability was particularly manifested in the performance of the Radford School Choir, under Mr. William Woolley. This choir was awarded the Challenge Cup, which they have now gained for the second time. The choirs united to perform the cantata 'The Frogs and the Ox' (Bridge). The adult choral competitions were well supported: eleven choirs sang in three classes. In the chief class four highly-trained choirs sang Elgar's 'Weary Wind of the West' and Eaton Faning's 'The Fortune-Teller's Song.' The Coventry Co-operative Festival Choir, under Mr. Petty, gave admirable performances of both pieces, and were awarded for the second time the Challenge Shield offered as a first-prize. Mr. Woolley's choir were only a shade inferior. A choir from Kirkby-in-Ashfield, under Mr. W. B. Harris Barke, gained a first position in another class. A programme of choruses and part-songs was given by the united choirs, under the conductorship of Mr. Charles E. Riley. Mr. F. Wyatt was the official accompanist. Dr. McNaught adjudicated. The audiences were large, and at the evening competition on the second day they followed the proceedings with great interest. The Mayor presented the prizes.



THE THOMAS CHURCH, LEIPZIG, FROM THE NORTH-WEST : WITH THE OLD THOMAS SCHOOL, SINCE DEMOLISHED.

BACH FESTIVAL IMPRESSIONS.

(BY OUR SPECIAL CORRESPONDENT.)

Leipzig, October 4.

A carnival of moving basses. A discredited pianoforte. The joyous penetrative trumpet. The earnest faces of wholly skilled men. A perfect concert-hall. A church whose every corner seems to resound sympathetic to music specially created and born to fill it. An inimitable violoncello performance. A rich self-reliant tenor voice. The absolute triumph of those who treat old music as still flesh and blood, and the conviction that their opponents can stand no more than chaff will lie against the wind. An intercourse with some strong personalities. The vigour of German debate. A tour through old Leipzig, and a sense that it is better than new magnificent Leipzig. Some peaceful lazy moments in the Rosenthal. The recognition of these shrewd Alt-Sachsen as our veritable cousins. The thought of the chasm in music, if some great Saxons, as Handel, Bach and Schumann, had been out of it. The overwhelming recognition forced on one, sitting in Bach's own church, of the infinite genius of this man, who united the cold judgment of the intellect, the fairy visions of the imagination, the warm pleadings of the heart, and the submission of religion. The recognition that in our megalopolitan, cosmopolitan London, we can do much, but cannot rival the best indigenous manifestations; Bayreuth is still Wagner, Ober-Ammergau is still the Passion-Play, the Dauphiné is still Berlioz, and Leipzig is still Bach. To those who doubt, one can say with Aemilius Paullus in Macedonia, 'come and see.' These are the most vivid impressions of the last few days. Inclination says, dally with them; duty says, proceed to a straightforward report.

Those moving basses are the gist of the matter. These are what tramped their march eternally through Bach's brain, and even to those of the less gifted of his age. We had them once ourselves in England in the music of our viol-writers. Homophony has since gone on absorbing the realm of true polyphony. It has been the parent and just

vehicle of sentiment. And the new polyphonic systems of the later Beethoven, of Schumann, of Wagner, of Brahms, of Richard Strauss, &c., have known how to hold it correctly brigaded with its predecessor. But for the mass of the musical world it has been the occasion for insipidity and degeneration. Here is where the lesson of a Bach Festival comes in. There are reams of modern music, where the double-bass player stands listless by his instrument, plucking a casual occasional string with easy forefinger; one may be sure then that homophony is paramount, and, if it be not very rhythmic music, at its worst; and compare that with these tireless men of the iron left-hand, who go on stopping multitudinous intervals for an hour at a stretch, and so making a bass which has the vitality of quicksilver. It may be said that this soon makes a surfeit. As a matter of fact, such is the power of motion, that it does not. 'Come and see.' There is also a class of composer, those of the stagnant imagination, who in spite of a brave show of pseudo-polyphony, and while supposing that they are doing great things, are in reality only setting down just a harmony to a bar with the monotony of a first harmony-exercise. There cannot be imagined a better thoroughly-cathartic lesson for minor and younger composers, especially those who despise counterpoint studies, than a dose of Bach such as this freely administered. The melampode might give them a revelation, and new ideas how to walk truly in the steps of the great moderns.

Then about Bach's power of colour-variegation, though this is perhaps more for distant wonder than modern application. It was most noticeable in the four Church Cantatas yesterday evening. His palette contains voices high and voices low, accompanied and unaccompanied, solo and chorus, orchestra, organ, cembalo, solo violin, solo violoncello, solo hautboy, and last and possibly best the marvellous trumpet. A sectional interchange of these elements, when conjoined with architectonic structures of immense breadth and tonal clearness, gives ample relief to the ear, and indeed steepens the most hardened sense in a bath of delight. The trumpet, introduced with such skill as to seem like an agile flute, and

with entrancing small counterpoints, sailed through and above everything in the lofty Gothic arches, a supernal voice discreet yet dominating. Alone did the hammers of the pianoforte strike a jarring tone, not so much in pure recitative as when mixed with strings; but then Bach thought of no hammers and only the plucking jacks.

Then as to the style of execution. There are two camps here in Germany. And I may take the privilege of a correspondent to declare at once to which side I myself attach, and have for forty years. I am unable to see why in playing old music one should be as melancholy as an indigodier. The old writers had just as much heart as we have, perhaps more. That Bach played his works, or had them played, without commas and semicolons; that he refused an effect of contrast, when he could get it; that he played a dead-level mezzoforte; that he prevented a voice from expressive utterance; that he used no dynamic marks except what he showed in his scores; all this is inconceivable. Nay further it is plain that men of that day, being human beings like ourselves, would have rejoiced just as much as we do, if their fingers had found their way to the velvet beauties of a Broadwood and the sonorities of a Bechstein, or if their ears had taken in the richness of a Böhm and Sax orchestra. What they would have then done with their own scores cannot be said, but they certainly would have been the readiest to make accommodative and elastic alterations, large or small, therein. The only true, sound rule can be to play old music now so as to make it thoroughly effective according to the judgment of the best-informed, and instinctively most gifted, musicians of the existing day. And of these two things the gift is vastly superior to the information. About the details of such a decision, certainly one must be prepared for endless strife. An antiquarian bias or bent on some point or other, or the circumstances of a particular class of performances, may pull one way; and over-impulsiveness may pull the other way. But this much is certain, that the policy of playing old music under the old conditions simply because they are the old conditions, is a dead thing. Those who are content with such an abracadabra are in danger of being classed with the self-satisfied ones of the Halls of Circe. And of the performances resulting in such cases, nine-tenths of them are exhibitions of the supremest dullness, listened to from terror of a great name or a prevailing fashion, and accompanied with absolutely hypocritical assertions of enjoyment. Oh, the cant of the sheep of Panurge! However, to return to Leipzig. No extremes mark here a difference of opinion which lies rather in a nutshell. Neither does one side advocate ancientness for mere ancientness' sake, nor has the other side attempted the least modification of Bach's scores. The sole question seems to be whether Bach was a rather monotonous person, or one who gave to his music all the feeling, and indeed passion, of which it was capable. More concretely, whether a Berlin tradition of the last fifty years is the end of all things, or whether some younger spirits in the Neue Bachgesellschaft may be permitted, as they reverently hope, to improve thereon. I did not myself detect the defects alleged to the direction. I thought the organ-playing perfect, and the concert-conducting spirited and withal judicious; and I freely confess that the Church Cantatas performed separately in the Thomas-Kirche constituted the most beautiful experience of the whole of my life.

Dismissing these matters, which savour rather of the molecular, I would urge that a Bach Festival of several days here in the heart of earnest Lutheran Saxony, among people saturated with the Bach tradition, and partly in Bach's own church, gives the only true presentment of the composer. Details may be equalled or bettered elsewhere. The Thomaneer boys are certainly not as the boys of a Magdalen College. The unaccompanied Motets will be better sung as a vocal exhibition on a large scale by the healthy voices of a Yorkshire choir. But for the whole, for an atmosphere, for a general spirit, for artists specially trained to this work, one must go to the fountain-head. The works of every composer without exception who speaks in a new language must pass through a stage when the reproducing executive artists not only execute it uncertainly but make it cacophonous. These ears have heard Bach and Brahms sound downright hideous, and by no means in lowly places. The reason is that, as the Greeks unhampered with a stave notation freely confessed,

all music is 'chroa' or shading. When the harmony-books, and the notations, and the most skilful composers' pens have all done their work, the performers make concerted music just by leaning together, and forming sounds nowhere nowise recognised. Till their instincts are trained that they successfully lean together, the music is not smooth, and, if it is out-of-the-way music, may be hideous. This is the real meaning of going to the fountain-head, much more than slaking sentiment by the inspection of localities or the conjuring up of associations. And the art-world is now all for impeccability. Again then with Aemilius Paullus, 'Come and see.' Our money can buy most things, but, vigorously progressing as we are, it cannot yet buy all this local Saxon instinctive Bach skill.

The report seems in danger of not being written at all. Bach died on July 28, 1750, and on July 28, 1850, the German 'Bach Society' began formal existence. It undertook to print and publish in full score the entire works of Bach, till then almost exclusively in manuscript and ignored. For the facts of the 100 years of gross neglect and subsequent fifty years of publishing activity, see the concluding historical volume. The subscribers to the Bach Society had the satisfaction of making the greatest reparation of injustice ever made within the domain of art; and it was a reparation to one whom Beethoven called 'the forefather and immortal god of harmony.' The leading spirit of the Bach Society's last twelve years was Hermann Kretzschmar; who in turn, when all was published, inaugurated on January 27, 1900, the 'New Bach Society,' with a new set of subscribers, to bring out lesser editions, and divert the instauration into this and that practical channel. On March 21-23, 1901, was held at Berlin a First Bach Festival. Now they have held a Second Bach Festival at Leipzig on October 1-3, 1904. The whole programmes will not be detailed. They can be found entire in the International Musical Society's Journal for August, 1904 (page 461). The Saturday noon or just-after-noon 'Motet' service in the Thomas-Kirche, with which the Festival opened, has been practically continuous since 1358, when in deprecation of a great pestilence there was ordained a Mass to the Virgin 'singulis Sabbathis perpetue'; but actual and large motets thereat began only a hundred years ago. Bach motets were then being sung before Sunday service by an amateur choir, and about 1810 Cantor J. G. Schicht shifted them to the Saturday afternoon service. The motets are unaccompanied. The Thomasschule, founded on December 2, 1409, is exactly on the footing of Magdalen College School, and the foundationers are the Thomaneer choristers; so in France a maîtrise. The accompanying illustration shows the old school, between the church and 'Promenade,' pulled down a few years back. The church itself, from about 1200 the chapel of the Augustinian canons of St. Thomas, was built in its present form 1482-96, renewed by Lipsius 1877-89. It has a vaulted roof of immense height; style, highly ornamented German Gothic; west-end spacious organ and choir gallery, where all the music is made. The church bought its first organ in 1525 from the Liebfrauen-Kirche (St. Mary's Church) at Eich, renovated in 1610, and this was Bach's organ; in 1772 replaced by a 'Schweinefleisch,' and that again in 1889 by a 'Wilhelm Sauer' (Frankfurt). The organ-tones (voluntaries and accompaniments) are of surpassing grandeur and mellowness. Except the two motets ('Singet dem Herrn' and 'Der Geist hilft unser Schwachheit auf') under the usual direction of Cantor Gustav Schreck, the whole Festival was conducted by Karl Straube, Organist of St. Thomas; as above indicated with convincing warmth and effectiveness. Joachim's participation lent a solid dignity to the proceedings. The tenor of the Festival was Emil Pinks; a glorious voice with perfect intonation, and wherever he came in there was a sense of entire security in the music. Alfred Reisenauer (Leipzig) was chief pianist. Solo violoncello, Julius Klengel. Petzold unerring as trumpet. Chorus, the Leipzig Bachverein. Orchestra, Gewandhaus.

A few words on special items. Julius Klengel's tour de force, Bach's No. 5 Suite in C minor for violoncello solo, was wholly astonishing. Those dreary violin solos (a twelfth higher), with the performer struggling with four-part chords which exasperatingly upset the rhythm at every other bar, are known to patient concert-goers, and it is a pity they ever leave the class-room. Here there was no such sense, and perhaps Klengel also had a rather flat bridge. He gave twenty minutes

of this without a flaw of intonation, and one would not have wished it a minute shorter. The 'Contest between Phœbus and Pan,' and the 'Coffee Cantata,' went with delightful briskness. The Bach cantata introduced into Sunday Divine Service was 'Gott der Herr ist Sonn und Schild.' The four great Bach cantatas which, in the church, closed the Festival were:—'Herr, gehe nicht ins Gericht,' 'Jesus schläft, was soll ich hoffen,' 'Wachet, betet, seid bereit,' 'Erfreuet Euch, ihr Herzen.' The heart which did not go away rejoicing after this last sustained holy jubilation, sounding like the wheel within wheel of the Cherubim, could not be puerile to enjoyment.

The lectures at the General Meeting of the Society were three,—Pastor Greulich (Pösen) on 'Bach and the Lutheran Divine Service,' Max Seiffert (Berlin) on 'Practical representations of Bach compositions,' and Alfred Heuss (Leipzig) on 'The treatment of Bach recitative, especially in the Passion-Music.' The first was in favour of introducing Bach compositions into the ordinary Divine Service. It may be carrying coals to Newcastle or owls to Athens to offer any opinion, but there seems a danger of destroying the magnificent impressiveness of the Lutheran liturgy,—a highly developed priest intonation, with congregational chorales and organ voluntaries. Our perhaps inimitable cathedral service grew, and was not devised by any body of men. There is a place for everything, and the necessity for mixture is not apparent. The other two lectures and some personal matters connected with the New Bach Society will be noticed hereafter.

Our waking brains, ever busy, ever pre-occupied, shut us out from the finest sensibilities. Only on extraordinary occasions comes a moment of enforced absolute quiescence, and then may reach us some aura from a distant person. So with music. Sitting here in the Thomas Church, in the twilight which holds the light, one forgets the world; and then the moment comes when the greatness of Bach enters and takes final possession of one. This man's music is neither archaic nor inusitate, but ever-living; for, having sincerity, which is the greatest force in nature, he saw everything *sub specie eternitatis*.

CHARLES MACLEAN.

London Concerts.

The recent season of Promenade Concerts conducted by Mr. Henry J. Wood at Queen's Hall, terminated on October 21 in the presence of an audience that tested the accommodation of the hall to the utmost. If since our last issue the novelties introduced have proved scarcely of sufficient importance to call for detailed criticism, the selection of music and its performance have been excellent, and the large audiences which have assembled almost nightly have testified to how greatly the efforts of Mr. Wood and his coadjutors have been appreciated.

A few recitals call for comment. M. Kubelik may be said to have opened the autumn musical season at Queen's Hall on October 8, and during the following week M. Mark Hambourg gave a pianoforte recital in the same hall. The first of two violin recitals was given at St. James's Hall on October 19 by M. Bronislaw Huberman, who appeared as a prodigy at Prince's Hall in 1894.

A very favourable impression was created by Mr. Felix Swinestead at his first pianoforte recital on October 17 at Bechstein Hall. The young artist was a student of the Royal Academy of Music, where his talents and industry gained for him the Sterndale Bennett and Thalberg Scholarships. His intelligent and assured interpretations of Beethoven's Sonata in A flat (Op. 110) and Schumann's 'Etudes Symphoniques,' certainly entitle him to an estimable position amongst pianists of to-day.

Criticism concerning the playing of Señor Sarasate would be superfluous; he gave the first of three recitals at Bechstein Hall on October 22, and, assisted by Dr. Otto Neitzel at the pianoforte, charmed a large audience by his refined and brilliant interpretations of familiar violin pieces.

The London Choral Society (conducted by Mr. Arthur Fagge) gave their first concert this season at the Queen's Hall, on October 24, when Elgar's 'Dream of Gerontius' was successfully performed.

MUSIC IN NEW YORK.

(FROM OUR OWN CORRESPONDENT.)

New York, October 10, 1904.

I change the customary headline of my letters this time because of the fact that circumstances compel me to confine myself (with but trifling excursions) to an account of musical doings in the American metropolis. Music in New York is not music in America, though the musical activities of the metropolis come near to outweighing in extent and importance all those of the rest of the country.

The record of promises for the season about to open will not look so imposing to Londoners as it does to us, but it is still impressive enough for mention. Confronting the music patrons of New York are at least one hundred orchestral concerts,—counting the popular entertainments of this sort which will be given at the Opera House and a few theatres on Sunday evenings; chamber-music concerts by three organizations; choral concerts by the New York Oratorio, Brooklyn Oratorio, and Musical Art Societies, the People's Choral Union and other organizations; fifteen grand operas at the Metropolitan Opera House; an undetermined (or at least unspecified) number of performances of Wagner's 'Parsifal,' in German and English; recitals and concerts by visiting *virtuosi*, like Ysaye, Kreisler, Vecsey, D'Albert, Pachmann, Hofmann, Paderewski and Kubelik; in addition to a host of local performances of all kinds—vocal and instrumental.

A few words touching some of the promises held out in the various departments I have specified. The repertory, that is to say the list of works from which the operas to be performed will be selected, differs from any that New York has seen for years in one significant respect, viz., more than one-half of the operas are Italian. Since there can be no diminution of the Wagnerian list, this means that, exclusive of Wagner, France and Germany are to have a comparatively insignificant show. As a matter of record, it may be said that the quasi-novelties (or *respective* revivals, as the Germans would say) are 'Gioconda,' 'Lucrezia Borgia,' Puccini's 'Manon Lescaut,' 'Norma,' 'Die Fledermaus,' and 'I Puritani,' besides the ballet 'Die Puppenfee.' 'Parsifal' is to be relied upon to make the success of the company when 'on the road' after the metropolitan season is over. It is to become the *Repertoirestück*, against which Wagnerians have railed so long, and may be heard this season in Boston, Pittsburgh, Chicago, Cincinnati, and San Francisco, as well as New York.

We are promised an extremely interesting orchestral season. The set concerts will be sixteen given by the Philharmonic Society, fifteen by the Boston Symphony Orchestra, six by the Young People's Symphony Society, six by the People's Symphony Society, an undetermined number by the Symphony Orchestra (on Sunday afternoons in Carnegie Hall), and six by the Russian Symphony Orchestra. The last-named represents so determined a purpose to make propaganda for the Russian school of composers as to compel attention. Last year the concerts were begun amidst the humble environment of the 'East Side,' inhabited by the city's hundreds of thousands of foreigners—now it is proposed to remove them to the more aristocratic surroundings of Carnegie Hall, and an attempt is making to give them social as well as artistic prestige, the Russian Ambassador at Washington having lent his name to the undertaking. The list of works promised contains works more or less unfamiliar by leading Russian composers. The Philharmonic Society will this year again present foreign conductors as 'guests'—Gustav F. Kogel, of Frankfurt, Edouard Colonne, of Paris, Wasili I. Safonow, of Moscow, Felix Weingartner, of Berlin, Karl Panzner, of Bremen, and Theodore Thomas, of Chicago. As was the case last season, an extra concert outside of the subscription will be arranged for Herr Weingartner, at which he will conduct Berlioz's 'Harold' symphony and Beethoven's No. 9. Mr. Thomas was conductor of the Society for many years before going to Chicago, and his visit will provide a gladsome celebration, as he is completing the fiftieth year of his career as a conductor.

The Forty-seventh Annual Festival of the Worcester County Musical Association took place at Worcester, Massachusetts, in the last week of September. It did not differ in any essentials from its immediate predecessors.

Wallace Goodrich conducted the choral programmes and Franz Kneisel the orchestral and miscellaneous. The choral works performed were Elgar's 'Dream of Gerontius' and Saint-Saëns's 'Samson et Dalilah.' Creditable results from an artistic point of view were attained at all the concerts, and the exhibition of popular interest was as great as at any meeting in recent years. Concerning the outcome, a professional friend, who has long been an observer of the Worcester Festivals, writes me:

'There will be a Festival next year. With every season there are pessimistic rumours that the Festivals have run their course, but they are now more firmly established than ever. Of course there is a financial deficit this year; but it is small and is cheerfully met by persons who are gratified at the steady artistic improvement in recent years. This has been especially marked since Wallace Goodrich became the chorus-conductor; but while no end of credit is due to him as a drill-master and conductor, he alone is by no means responsible for the improvement of the concerts, as much credit is due to the scheme adopted by the management by which the number of concerts has been reduced and more time allowed for rehearsals. There are now five regular concerts in the Festival, and as much time is consumed in the week's work as when there were seven concerts to prepare and give.'

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, October 15.

For a long time Vienna has felt the general want of a theatre for the people with a stage of moderate size, suitable for works of too modest a character for the great stage of the grand Opera House. Some years ago a few art-loving citizens formed a society with the view of building such a locale, but sufficient support was not forthcoming. Now Herr Walter Simon, director of the 'Kaiser Jubiläums Stadttheater' has taken up the idea. This theatre, built in 1898 in commemoration of the fiftieth anniversary of the Emperor's accession to the throne, was originally intended for classical drama, and for good popular plays. It has greatly prospered since its foundation, and the new director has strengthened interest in it by introducing a folk-opera repertoire. For the past two months, alternating with plays, operas have been given with a special company, chorus, and orchestra. The moving spirit of this undertaking is the young and able conductor Alexander von Zemlinsky, who as an earnest, able composer has already made so good a reputation that one of his operas has been performed at the Court Opera. In the new house he has now given Weber's 'Der Freischütz,' Flotow's 'Martha,' and Lortzing's 'Undine.' The prices of admission are low, so as to be within the means of the less wealthy. The manner in which the works are rehearsed in order to obtain a satisfactory ensemble deserves all recognition; 'Undine' created a specially good impression. The principal rôle was taken by Frl. Petko, a young and talented native of this city. The public has hailed with great delight these folk performances, and there seems every prospect, under the direction of Zemlinsky, of lasting success.

At the Court Opera the director Gustav Mahler has had Beethoven's 'Fidelio' rehearsed and re-staged, and with such excellent results that one can only wish that the master's work was in like manner given at all other theatres. The Overture in E, played at the opening, has the advantage over the great 'Leonora' in that it does not overpower the first scenes of the opera, which are of plain, *bourgeois* character, and provided with orchestral colouring quite in keeping, but allows them without hindrance to produce their light, cheerful effect, and thus set in fuller relief the later tragic portion. Again, the first scenes are not, as hitherto, played in the courtyard, but in a room in Rocco's dwelling-place, forming part of the State prison; this renders the music much more homely, and therefore produces a far better effect. After the Terzet in F the curtain falls and the march is played as an entr'acte; but, immediately after, the stage exhibits the court of the prison, in which the soldiers are receiving the orders of Pizarro. In the second act, after the duet in G between

Florestan and Leonora,—in which the highest point of the drama is reached—the curtain is lowered in the customary manner; but the involuntary entr'acte is filled by the 'Leonora' Overture, No. 3, which here has overpowering dramatic meaning, and which, even from a purely musical point of view, forms a noble transition from the G major of the duet to the C major of the *Finale*. The bright, joyous presentation of the latter acts as a happy deliverance from the sombre scenes which have preceded. The performance of the music under Mahler was extremely fine. This new presentation of an art-work held in such holy veneration has been unfavourably criticised in certain quarters; but anything striking is sure to meet with opposition.

E. MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

All of the muses who interest themselves in music leave their shrines in Belfast during our short and fitful summer. Where they go, who knows? Certainly not to the seaside watering-places where nothing loftier than a brass band or a Pierrot troupe breaks the monotony of the 'deep-voiced, neighbouring ocean.' But autumn brings them all back, and our season has fairly commenced with a concert on October 7, by Miss Ernestine MacCormac (violinist), with whom were associated Miss Bertha Bird and Mons. Emile Bosquet, pianist. There was an excellent programme, and the ability of the artists is undoubted, but unfortunately there was a very poor house.

The Philharmonic Society's programme of the season announces only two works for chorus and orchestra—'Elijah' and Elgar's 'Dream of Gerontius.' It will be interesting to see how the latter will be interpreted by Dr. Koeller and the forces at his command. They will have the credit of being the first in Ireland to perform the work. The Society's first concert (a miscellaneous one) was given on October 14, and for this Madame Suzanne Adams, Herr Fritz Kreisler, and Mr. Montague Borwell were engaged, with Mr. Hamilton Harty as accompanist. A very high-class selection of music by such artists caused the concert to be one worth recording by a white stone.

The City organ recitals on Saturdays by Dr. Price are very well attended and most interesting, and the celebrated band of the Royal Irish Fusiliers are just about to begin a series of concerts. Altogether our fine Ulster Hall is kept well employed.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The City Choral Society opened their season on October 13 with a performance of 'Elijah.' The principals were Madame Agnes Nicholls, Miss Muriel Foster, Mr. Philip Newbury, and Mr. Ffrangcon-Davies, concerning whose work nothing need be said. There was fine tone in the choral singing, and the whole performance reflected credit on the Society, and on Mr. F. W. Beard, conductor. The Festival Choral Society commenced on October 20 with the 'Faust' of Berlioz. The orchestral work was extremely fine, the Hungarian March creating a furor. The choral singing was superb, every point being realised, while the tone was resonant and pure. The solo parts were well sustained by Madame Carrie Siviter, Mr. Lloyd Chandos, and Mr. Dan Price, and Mr. James Coleman achieved success as Brander. Dr. Sinclair conducted in masterly fashion. On October 8 the musical matinées at the Royal Society of Artists' Exhibition Rooms commenced under Mr. Oscar Pollack's direction and will be continued weekly. The Saturday evening concerts at the Town Hall have been of more than average interest. The Philharmonic Temperance Choir, conducted by Mr. A. R. Wits, gave a miscellaneous concert on October 1, when part-songs by Piusini and others were performed. Miss Rosa Bird, pupil of Madame Blanche Marchesi, made a successful debut. Mr. Tom Child also contributed songs, and Miss Lily Davis gave some violin solos. On October 15 the Choral and Orchestral Association revived J. F. Barnett's 'Paradise and the Peri,' only once heard in Birmingham (1880) since

its production at the Festival of 1870. A good all-round performance was given, with Miss Amy Kendal, Miss Hilda Kevin, and Messrs. Percy Bates and Arthur Dunn as principals. Mr. Joseph H. Adams conducted. Mr. T. M. Abbott began on October 22 a series of viola recitals at the Midland Institute, as instructive expositions for the students of the Institute School of Music.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The local societies have now resumed their practices and taken in hand works to be given in the course of the season. The Bristol Choral Society, under the direction of Mr. George Riseley, are engaged upon Berlioz's 'Faust' and Saint-Saëns's 'Samson and Delilah.' The North Bristol Choral Society (Mr. J. Bending, conductor), are rehearsing Mendelssohn's 'Elijah' and 'Hymn of Praise.' Under Mr. A. E. Hill, the St. John's Choral Society have been practising Haydn's Mass in B flat (No. 1). The Society of Bristol Gleemen are rehearsing some new part-songs composed by Sir Edward Elgar, Mr. W. J. Kidner being the conductor. Mr. Edward Cook's choir have chosen for practise Dr. Cowen's 'John Gilpin.'

A new choral society for the district of Knowle and Totterdown has been formed, with Mr. J. F. Nash, of Bristol Cathedral, as conductor. At Bedminster a new male-voice choir under Mr. E. T. Morgan, also of Bristol Cathedral, has been constituted. A glee and madrigal Society has been formed at Portishead, with Mr. Morris Edwards as conductor. Weston-super-Mare Philharmonic Society, under Mr. Edward Cook, of Bristol, have commenced rehearsing Mendelssohn's 'St. Paul.'

On October 8 a chamber concert was given at the Victoria Rooms, and there was a large attendance. The executants were Miss Mary Lock (pianoforte), Miss Trotman (violin), and Mr. Herbert Walenn (violinello). There were effective performances of Schubert's Trio in B flat (Op. 99), Mozart's Sonata in B flat for pianoforte and violin, and Chopin's Introduction and Polonaise in C (Op. 3) for pianoforte and violinello. Mrs. E. T. Daniell was the vocalist, and Mr. Hubert Hunt (organist of Bristol Cathedral) accompanied her songs.

At a festival service held in St. Thomas's Church on October 9 the first rendering in Bristol was given of the Te Deum composed by Sir Arthur Sullivan on the occasion of the recovery from illness of His Majesty when Prince of Wales. There was an augmented choir of eighty voices, and an efficient orchestra was led by Mr. Ernest Lane, Mr. W. A. Lamb (organist of the church) being at the organ. The soprano solos were sung by Madame Eva Hartshorne. Under the direction of Mr. E. H. Luton there was an excellent interpretation of the work.

The choir for the Bristol Festival in 1905 held their first rehearsal on October 20, under Mr. George Riseley. 'The Dream of Gerontius' and 'Engedi' were gone through.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Our concert season makes a start to-day (October 15) with a violin recital given by that extremely precocious artist, Master Florizel von Reuter, but musical events will proceed somewhat perfunctorily until the advent of the series of orchestral concerts.

Messrs. Paterson and Sons have now issued their prospectus, and their scheme promises to maintain, both as regards music and performers, the high artistic standard to which we have now become accustomed. British composers will be well represented, and although modern composers bulk largely in the programmes, the great classical writers are not neglected. The names of Bach, Mozart, and Beethoven blend happily with those of Elgar, Tschaikevsky, Saint-Saëns, Borodino, and César Franck. Two of the concerts will be choral, and at them important novelties will be produced. The Choral Union is to perform Sir Hubert Parry's 'Voces Clamantium,' and Mr. Moonie's choir César Franck's 'The Beatitudes.' Dr. Cowen will occupy his accustomed post of conductor-in-chief, and in his

absence certain concerts will be conducted by Mr. Henschel, M. Colonne, and M. Steinbach (conductor of the Meiningen Orchestra).

Mr. Denhof's scheme is also announced, and the artists at his concerts include the names of Lady Hallé, Sarasate, Kubelik, Halir, Klengel, Zacharewitsch, Becker, and Hollman, as well as the vocalists Camilla Landi, Mary Münchhoff, and Dr. Lierhammer. The Amateur Orchestral Society, of which Mr. Collinson is conductor, issues its scheme of three concerts with most interesting programmes.

In addition to the works already mentioned the following will be the principal choral performances during the season: 'The Revenge' and 'Dettingen Te Deum,' by the University Musical Society; 'The Spectre's Bride,' by Mr. Kirkhope's choir; 'The Messiah,' by Mr. Moonie's choir; 'The Golden Legend,' by the Choral Union; 'Elijah,' by the Western Choral Society; and More Smieton's 'Ariadne,' by the Corstorphine Choral Society.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

To the prospective events noted in last month's issue of THE MUSICAL TIMES, the following have to be added:—Govan Choral Union (Mr. Alec Steven, conductor), a Society formed last year under influential auspices, have in hand Wallace's 'Maritana,' the 'Messiah,' and 'Elijah.' This year the Paisley Choral Union have, for a regrettable lack of public support, abandoned their scheme of subscription concerts, and the Society's only appearance will be at the customary 'Messiah' concert at Christmas.

The Orpheus Club, under Mr. James Barr, again draw upon Sullivan, 'Princess Ida' being the opera selected for this season. With characteristic enterprise the Glasgow Amateur Orchestral Society announce a first public performance in Glasgow of Bach's Concerto for three pianofortes and string orchestra, and W. H. Reed's Suite Venitienne, in addition to Beethoven's Fourth Symphony and Saint-Saëns's symphonic poem 'Le Rouet d'Omphale.' Several minor musical events have taken place during October, among which may be mentioned Mr. Wilfrid Senior's pianoforte recital. Mr. Senior, for several years a pupil of Dr. Gustav Wolff at Dresden, has recently settled in Glasgow, and at his first public appearance on October 6, his brilliant technique and musicianly readings made an exceedingly favourable impression. Professor Niecks has delivered two very able lectures under the auspices of the local section of the Incorporated Society of Musicians and of the Glasgow Society of Musicians.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society commenced their season on October 11 with an exceedingly interesting concert. The programme included Beethoven's Fourth Symphony and Mendelssohn's Overture 'Melusine,' of which works Dr. Cowen obtained admirable renderings. M. Raoul Pugno played the solo part in Beethoven's Pianoforte Concerto in C minor with his well-known masterfulness, and Mdlle. Antonia Dolores sang.

M. Pugno gave a pianoforte recital at the Philharmonic Hall on October 18, when the high opinion formed of him at the Philharmonic concert was confirmed.

Mr. Theodore Lawson, who has been a prominent figure and done much for Liverpool music during the past twenty years, is about to leave the city for London. He was accorded a 'farewell concert' on October 18, which passed off under favourable circumstances.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Though a few isolated concerts were given early in October, —such as the violinello recital by Mr. Richardson, and the vocal recital by Miss Guthrie, who brought forward an exceptionally interesting series of songs by Brahms—the Manchester musical season may be said to have definitely begun with the Brodsky Quartet Concert on October 19.

Besides model renderings of a quartet by Haydn and Beethoven's last but one—that containing the 'Thanksgiving' movement in the Lydian mode—the concert was remarkable for a strikingly correct and satisfactory performance of Brahms's Second Violin and Pianoforte Sonata given by Dr. Brodsky and Mr. R. J. Forbes, a pupil of the late Mr. Dayas at the Royal Manchester College enjoying a considerable reputation as an accompanist.

At the first Hallé Concert on the following evening the programme was, as usual on the opening night of the season, purely orchestral. Dr. Richter gave an altogether superb interpretation of Beethoven's third 'Leonora,' Strauss's 'Tod und Verklärung,' and the 'Parsifal' Prelude. Schubert's great Symphony in C major, which occupied the second part of the concert, was marred by the over-noisy treatment of the prominent trombone parts. There was a very large and enthusiastic audience, and a very warm and cordial greeting for the veteran conductor.

Mr. Brand Lane's first concert on October 22 brought the first opportunity in Manchester of hearing Elgar's pieces 'From the Bavarian Highlands,' of which three were given, with the proper orchestral accompaniment. They were admirably done, but the choir was not so successful in the more dramatic and significant 'Challenge of Thor,' from the same composer's 'King Olaf.' Among the special attractions of the occasion was Master Florizel von Reuter, with his 'Symphonie Royale' and astonishing violin-playing.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A vocal and pianoforte recital was given on October 14 by Mr. Norman Ridley, who possesses a pleasant, well-trained baritone voice, and who sings with expression and taste, and Herr Sigmund Oppenheim, a capable performer. Mr. Arthur Darley, a new comer in our midst, contributed some excellently-played violin solos.

Noteworthy items of the Middlesbrough Musical Union concert of October 12 were quintets by Beethoven and Brahms, played by Messrs. Kruse, Inwards, Hobday, Younge, and Withers, and Schubert's two choruses (Op. 112), with pianoforte accompaniment.

The Jarrow Philharmonic Society have elected Mr. George Dodds to the post of conductor, in succession to Mr. J. Jeffries, who has resigned. The Society are rehearsing Lloyd's 'Hero and Leander' and Macfarren's 'May-Day.' The Wallsend Philharmonic Society are undertaking Mendelssohn's 'Hymn of Praise.' The Northumberland Orchestral Society have in hand Schumann's B flat Symphony, Spohr's 'Jessonda' and Beethoven's 'Prometheus' Overtures, and W. H. Reed's 'Suite Venitienne'—a well-chosen selection; while the Orchestral Society initiated last winter in South Shields by Mr. Adams—who meet avowedly for private rehearsal without the ultimate aim of public performance—are becoming acquainted with Beethoven's First and Schubert's 'Unfinished' Symphonies.

Much excitement has been raised locally by the victory of the Hebburn-on-Tyne Colliery Silver Band at the recent national competition held at the Crystal Palace, and the proud victors are meeting with demonstrations of enthusiasm throughout the whole of the industrial portions of Tyneside.

The Darlington Choral and Orchestral Society announce an interesting scheme of work, which, amongst other attractions, includes Gade's Novelletten (Op. 53), Handel's 12th String Concerto Grosso, an Elegy by Tchaikovsky, 'The Swan of Tuonela,' by Sibelius, the Finnish composer, Mendelssohn's 42nd Psalm, and Stanford's 'Last Post.'

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Chamber music in this city will be well represented during this season by Miss Cantelo's Subscription Concerts, at which Dvorák's Pianoforte Quintet and Schumann's A major String Quartet will be special attractions. Amongst the artists, the engagement of Dr. Brodsky is noteworthy.

Miss Rose Feilmann gave her second annual concert on October 13 to a large audience. Her voice was heard to advantage in songs by Scarlatti, Bizet, Thomas, Lambert,

and Guy d'Hardelot. She was ably assisted by Mr. Archy Rosenthal, pianist, and Mr. William Higley (baritone). Madame Storer gave a vocal recital on October 17, when she rendered songs by Mascheroni, Thomas, and Bemberg.

Nottingham had an opportunity of welcoming both Mr. and Mrs. Henry J. Wood on October 25, when they assisted at a recital for two pianofortes given by Miss Alice Hogg and Miss Emily Roseblade, and the programme was culled from the works of Saint-Saëns, Sinding, Arenski, Liszt and Richard Strauss.

Gounod's 'Messe Solennelle' was sung with instrumental accompaniment at St. John's Church on October 16, when the solos were taken by Master Rogers, Mr. Billyeald and Mr. Mellor; Mr. Arthur Richards presided at the organ.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A prominent feature of local musical activity is the large number of oratorio and cantata performances which are given, chiefly during the winter, in connection with various churches and chapels in the city and district. Though the standard of merit naturally varies, the renderings of these sacred works are, as a rule, adequate, while their value to those who take part and those who listen cannot be over-estimated. Two such performances were given at the beginning of the month, the work in each case being Mendelssohn's 'Hymn of Praise.' At Norton Lees Church the conductor was Mr. Horace Reynolds, and the soloists Miss Bromage and Mr. J. S. Muxlow. At Owlerton Church Mr. J. W. Marriott conducted, and Master Hall and Mr. A. Dawes were the chief soloists. On the same date (October 2) 'The Messiah' was performed at Oak Street Chapel, Heeley, under the direction of Mr. Henry Kirk.

The Burngreave Choral Society gave an excellent rendering of Haydn's 'Creation' on October 6. Mr. H. C. Jackson, who conducted, is to be congratulated on the forceful and intelligent singing of the chorus. The soloists were Miss Ethel Bird, Mr. W. H. Burrows, and Mr. H. Reynolds.

Prospective announcements of the season's music-makings in Sheffield and its neighbourhood were given in last month's issue of THE MUSICAL TIMES.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At the time of writing the musical season in Yorkshire has only just begun, and it is not until November has well set in that it can be said to be in full swing. Leeds has been fully occupied with its Festival, but on Saturday, October 15, Mr. Fricker—who, as chorus-master for that event, has had his hands very full for months past—resumed his Leeds Municipal Concerts, to which I have more than once referred as likely to do a good work for the music and musicians of the town. The Municipal Orchestra he has got together numbers only fifty performers, so that the strings must inevitably be outweighed by the brass; but apart from this the quality of the band is exceedingly good in every section, the players being very carefully chosen, including the best executants in the town, and maintaining throughout a high level. In the 'Italian' Symphony the efficiency of each individual player was shown in the clearness and refinement of the performance, which left no ragged ends. Wagner's 'Meistersinger' Overture was brilliant in effect, and the 'Kaiser' Waltz of Johann Strauss was very welcome as a practical illustration of the fact, too often forgotten, that music can be light and at the same time highly artistic. Miss Ella Child, a refined, sensitive, young pianist, played Chopin's Andante Spianato and Polonaise (Op. 22) with considerable charm, and Miss Clara J. Winder, a Leeds vocalist, showed much promise in Beethoven's great scena 'Abscheulicher.' It is intended to give a series of twelve of these Municipal concerts during the coming season. Two of Beethoven's Symphonies, one of Mozart's, two of Tchaikovsky's, and Dvorák's 'From the New World,' are promised, together with many interesting pieces of smaller dimensions, among them a Concertstück by Mr. F. K. Hattersley, a Leeds musician whose Symphony proved so

interesting a feature of last year's concerts. Considering that a ticket for a reserved place in the best part of the hall can be procured for the entire series at the cost of but ten shillings, and that the prices of admission to a single concert range from one penny upwards, it will be seen that they are brought within the range of the slenderest purses, on which account, and still more by reason of their intrinsic merit, they thoroughly deserve all the encouragement that can possibly be afforded them.

The Leeds Bohemian Concerts, at which chamber music is played by a string quartet of local players,—Messrs. Elliott, Moxon, Haigh, and Giessing—began their sixth season on October 19, when, in addition to classics by Beethoven and Haydn, Dvorák's Quartet in F (Op. 96) was given. During the season it is proposed to perform quartets by Tchaikovsky, Glazounov, Vincent d'Indy, and Kiel, as well as many other more familiar works. Among prospective Leeds concerts the amalgamated series of Subscription and Philharmonic Concerts is the most prominent. The choral works to be heard during the coming season will include Walford Davies's 'Everyman,' the unqualified success of which at the recent Festival will ensure great interest in its repetition; 'The Dream of Gerontius,' which, after being ignored by Leeds, will be given by two distinct societies within a week; Brahms's 'Triumphlied' and 'Song of Destiny'; Stanford's 'Revenge,' and Bach's cantata 'Now hath salvation'; while among a capital list of orchestral compositions may be mentioned Brahms's Symphony in D, Dvorák's 'From the New World,' Strauss's 'Don Juan,' Wagner's 'Faust' Overture, and Elgar's 'Cockaigne' and 'In the South' Overtures. The Choral Union Concerts are to include a Wagner programme, Haydn's 'Creation,' and Elgar's 'Gerontius' and 'Apostles,' the latter of which has already been given on two occasions by the Society, once at Leeds and once in York.

The Bradford Subscription Concerts begin their fortieth season this month. Berlioz's 'Faust' and Elgar's 'Apostles' are the two choral works chosen for performance. Tchaikovsky's Violin Concerto in D is to be played by Mr. Kreisler at the first concert of the series, and Glazounov's Sixth Symphony will apparently be the only symphony heard during the series, as the other orchestral concert will consist exclusively of Wagner pieces. The Halifax Choral Society will concentrate their energies on 'The Messiah' and 'Elijah,' launching forth into less familiar ground at their last concert, when Dvorák's 'Spectre's Bride' and Stanford's 'Te Deum' are to be given.

The Huddersfield Choral Society opened their season on October 14 with Sullivan's 'Golden Legend,' of which a brilliant choral performance was given under Dr. Coward's direction, the principals being Miss Perceval Allen, Miss Gertrude Lonsdale, Mr. Harold Wilde, and Mr. Charles Tree. In addition to the customary 'Messiah' performance, Sir Hubert Parry will visit Huddersfield to conduct his oratorio 'Judith,' the choral effects of which proved so suited to this powerful choir when it was given by the Society last season that a repetition was decided upon. The Middlesbrough Musical Union announce 'St. Paul' and Stanford's 'Elegiac Ode' as the chief choral features of their concerts, and the Hull Vocal Society will give Haydn's 'Creation,' together with a miscellaneous programme to include Coleridge-Taylor's 'Meg Blane,' Parry's 'Song of Darkness and Light,' and Mendelssohn's 'Hymn of Praise.' The Hull Philharmonic Society, who devote themselves to orchestral music, promise Mozart's 'Prague' Symphony, Dvorák's Second Symphony, Elgar's 'Variations,' and the 'Cinderella' Suite which Mr. G. T. Patman, the clever musician who is organist of Bridlington Priory Church, wrote for one of the Bridlington Festivals. The 'Samson and Delilah' of Saint-Saëns and Coleridge-Taylor's 'Hiawatha's Wedding Feast' are among the works chosen by the Harrogate Choral Society, and the Keighley Musical Union, who are to give 'Elijah' at their second concert, promise something less hackneyed at their first, when Goring Thomas's 'Fire Worshippers' is to be heard, together with Schumann's 'Paradise and the Peri.' The York Musical Society will give Stanford's 'Revenge' and Mozart's 'Requiem' during the season, together with a new cantata by Mr. T. Tertius Noble, their conductor, entitled 'Gloria Domini,' and having for its subject 'The Dedication of Solomon's Temple.'

Miscellaneous.

A new and important musical Institution was inaugurated in Montreal during the past month through the initiative of Mr. Charles A. E. Harriss entitled the McGill University Conservatorium. A large and influential staff, including many eminent teachers in the city, has been secured, and a new building has been provided through the generosity of Lord Strathcona, complete in all details, for the comfort both of professors and pupils. All branches of musical art will be represented, scholarships have been generously provided, and advanced pupils will have the opportunity of proceeding to the degrees of Bachelor and Doctor of Music, and will rank as students of the McGill University, the statutes of the University already providing for the conferring of such degrees. In addition to the ordinary invitation students' concerts, a series of six to twelve historical concerts will be given during the session by the staff of the Conservatorium, aided by advanced students. Mr. Charles A. E. Harriss has been appointed Principal.

The Mayor of Leicester (Mr. Alderman Sawday) formally opened, on October 3, an important addition to the higher-class musical resources of the district by the inauguration of the Victoria Hall and Galleries. The new Institution, placed in the centre of Leicester, is an imposing stone structure of five storeys with a tower, designed by Mr. E. Burgess, and erected at a cost of over £30,000. Five floors will be entirely devoted to the promotion of high-class music in the Midlands, and the whole of the arrangements are on a scale commensurate with that object. The chief features include the provision of the Victoria Hall for chamber concerts, an orchestral room, and rooms for private tuition in both vocal and instrumental music. The Institution is the outcome of the efforts of Mr. Alderman J. Herbert Marshall, of Leicester, and Regent Street, London, who has practically devoted the whole of his leisure to the promotion of music. The Mayor of Leicester congratulated Alderman Marshall and the town on what promised to add immensely to the higher musical culture of the Borough and district.

The scheme of Historical Concerts prepared by Professor Niecks at the University of Edinburgh, for the winter, 1904-5, is as follows:

First and Second Concerts: Recitals of Beethoven's Pianoforte Sonatas by Mr. Frederic Lamond.

Third Concert: 'Jonah,' an Oratorio by Carissini, and (for comparison) part of Handel's first English Oratorio 'Esther.' Performers: The Choir of St. Mary's Cathedral, Edinburgh, conducted by Mr. T. H. Collinson, Organist of the Cathedral.

Fourth Concert: The Overture, from Monteverde to Wagner. Performers: An Orchestra consisting of members of the Scottish Orchestra, conducted by Professor Niecks.

A member of the Musicians' Company has generously provided for the delivery of a series of free Academical Lectures, intended to guide students in the proper course of study for obtaining University degrees in music. The lecturers and their subjects are as follows: 'The History of Music,' Dr. W. H. Cummings; 'Counterpoint and Composition,' Dr. E. Markham Lee; 'Form and Analysis,' Dr. H. A. Harding; 'Orchestration and Instrumental Colouring,' Dr. E. H. Turpin. Each of these gentlemen will give four discourses on his special subject. The lectures will be delivered at the Guildhall School of Music, Thames Embankment, on successive Wednesday afternoons (except November 9), at 4 p.m. Full particulars concerning them may be obtained from the Secretary of that Institution.

The Richmond Philharmonic Society—of which Mr. Clifford B. Edgar, J.P., is President, and Dr. Charles E. Jolley conductor—announces an interesting series of choral and orchestral performances during the coming season.

The recently-formed Girls' School Music Union held their second conference at the High School, Baker Street, W., on October 15. There was a large gathering of members. Miss Strong gave an address on 'The Teaching of Choral Singing in Girls' Schools,' and Dr. P. C. Buck spoke on 'The Value of Technique in Pianoforte Playing.' He maintained that there was too much worship of technique in girls' schools generally and too little regard for utility. At Harrow, boys were taught to play hymn-tunes and even to transpose and to vamp, but the average girl could not do any of these things although she might be able to worry a Liszt Rhapsody or a Chopin study. After the business of the meeting was over, Madame Brema delighted the audience by singing several pieces in her best style.

Mr. John Brinsmead celebrated his ninetieth birthday on October 13. He started in business for himself in 1837, just before Queen Victoria's accession to the Throne. Born at Wear Gifford, North Devon, he began life as a farmer. He was subsequently apprenticed to a cabinet maker at Torrington, and on coming to London entered a piano factory as journeyman. When Mr. Brinsmead first started making pianofortes he had one man and a boy. Notwithstanding his ninety years he still visits the showrooms in Wigmore Street daily, and is so hale and hearty that he may live to become a centenarian!

Professor Julius Butts has accepted Sir Charles Stanford's 'Requiem' for performance during the current concert season of the Dusseldorf Städtischer Musikverein. Other English works to be introduced into the Rhineland by Professor Butts are Mr. Arthur Hinton's Pianoforte Trio in D minor, and a Pianoforte Concerto by Mr. Fritz Delius. Professor Butts will play the solo part in this work at Elberfeld, in which town an opera by the Yorkshire composer was produced last year, after Professor Butts had paved the way for him with a performance, at Dusseldorf, of his symphonic poem, 'Paris, a Night-piece.'

The first of a new series of concerts given by Mr. B. Holländer's orchestra took place at Kensington Town Hall on October 12, and included Mendelssohn's 'Hebrides' Overture, Beethoven's Fourth Symphony, and three of Dvorák's Slavonic Dances. A new Violin Concerto (Op. 15) by Mr. Holländer, played in spirited style by Miss Jeannie Levine, is an interesting and effective work which deserves to be heard again. Miss Anna Fyshe, a Canadian pianist, made a very successful début in Chopin's Concerto (Op. 21). The orchestra played beautifully.

The Choral and Orchestral Union of the Bermondsey Settlement announce performances of the following works, under the direction of Mr. John E. Borland: 'Elijah,' 'Hiawatha' (complete), 'Revenge' and 'Phaëdra Crohoore' (Stanford), and Sir Hubert Parry's music to the 'Agamemnon' of Æschylus, for male chorus and orchestra. The full prospectus of the operations of the Bermondsey Settlement gives abundant proof of the splendid philanthropic work that is being carried on in that quarter of London.

Under the experienced conductorship of Mr. G. H. Betjemann, the Highbury Philharmonic Society—now in their twenty-seventh season—have chosen the following selection of music to be performed during the winter of 1904-5: Dvorák's 'Spectre's Bride,' Mr. Edward German's new Welsh Rhapsody (which had such a remarkable success at the recent Cardiff Festival), a concert-recital of Gounod's 'Faust,' in addition to a concert devoted to 'Selections from Oratorios.'

The September issue of *Miscellanea Genealogica et Heraldica* contains the first instalment of the monumental inscriptions transcribed by Mr. A. J. Jewers, at St. Anne's, Soho, a church associated with the tune St. Ann's and its composer, Dr. Croft, sometime organist.

The report of the death of Mr. Adolf Rosenbecker, the well-known conductor of the Chicago Symphony Orchestra, fortunately proves to be unfounded. He and his excellent Orchestra accompanied Sir Alexander Mackenzie on his Canadian tour last year, and they will probably again co-operate with the Principal of the Royal Academy of Music in a second series of Musical Festivals to be given in the Dominion.

The Streatham Choral Society, under their new conductor, Dr. Cuthbert Harris, intend to perform during the coming season Beethoven's Mass in C, Rossini's 'Stabat Mater,' Handel's 'The Messiah' and 'Ode to St. Cecilia's Day,' in addition to Elgar's 'The Banner of St. George.'

The West London Choral Association and Orchestral Society (conductor, Mr. William Holmes) celebrated its coming of age by a concert at St. Andrew's Hall, Newman Street, given on October 4. The Society is doing good work in its modest way and deserves all encouragement.

Mr. H. Lyell-Taylor has resigned his positions as principal second violin and deputy-conductor of the Queen's Hall Orchestra, of which he has been a member since its foundation, on account of increasing engagements.

Professor Sevcik has been decorated by the Emperor of Austria with the Knight's Cross of the Franz Joseph Order.

ERRATUM.—In October issue, p. 648, col. 2, lines 4 and 5 to read (after 'Middlesbrough'): at Lincoln, and at Glasgow Cathedral.

Country and Colonial News.

BRIEFLY SUMMARIZED.

COLCHESTER.—The annual meeting of the Choral Society was held on October 4, under the presidency of the Mayor. A satisfactory report was presented, and it was stated that the training of the orchestra had been entrusted to Mr. George Wilby, the choir remaining under the control of Mr. Charles Osmond. The chief works chosen for performance during the season were Elgar's 'King Olaf' and Mendelssohn's 'Scotch' Symphony.

HANLEY.—The Burslem Choral Union gave a concert on October 13. The programme included a long selection from 'The Flying Dutchman,' the performance of which occupied the whole of the second half of the concert. The Overture was admirably played by the Hallé Orchestra, and the choir sang the Spinning Chorus excellently. Miss Gleeson-White (Senta), Mr. Webster Millar (Erik), and Mr. Charles Tree (The Dutchman) were the principal solo vocalists, the music of Mary and Daland being sung by two clever amateurs—Miss Grant and Mr. S. H. Glover. Even more interesting was the performance of Mr. Coleridge-Taylor's 'Meg Blane.' The composer conducted for the first time in a district where he is so well known and liked. The choir sang well, and Miss Gleeson-White rendered the Prologue and Epilogue in an admirable manner. The further items of this interesting programme included an organ solo with orchestral accompaniment by Mr. J. Weston Nicholl, which was played by the composer and created much interest. Mr. John Cope, the conductor, and all others concerned may be congratulated on an altogether satisfactory performance.

IPSWICH.—Mr. Edwin Nunn inaugurated a series of Chamber Music Concerts with an 'At Home' given in the Lecture Hall on September 22. The series will consist of six concerts to be given monthly between October 27 and April 27. It is to be hoped that the experiment of introducing chamber music in this town will meet with success.

KIMBERLEY (S. AFRICA).—The Musical Association gave the second concert of their fourth season on September 7, when 'Judas Maccabæus' was performed. The chorus and orchestra numbered eighty performers, under the direction of Mr. J. Frank Proudman.

KINGSTON-ON-THAMES.—The Choral Society directed by Dr. A. P. Alderson announce Mendelssohn's 'St. Paul' and Brahms's 'Requiem' for performance in the Parish Church during the present season.

OTTAWA.—The termination of Lord and Lady Minto's official residence here was signalized by a State Concert, arranged by Mr. Charles Harriss. During their residence their Excellencies have displayed so deep an interest in the advancement of musical art, and their support was of such great value to the series of Musical Festivals conducted by Sir Alexander Mackenzie last year, that nothing could have been more appropriate than this 'musical farewell.'

RIPON.—The Choral Society and Festival Choir will perform the following works during the coming season: Brahms's Requiem (third annual performance), 'Messiah,' 'Elijah,' 'St. Matthew' Passion (third annual performance)—all the foregoing in the Cathedral—in addition to Stanford's 'Phaëdrig Crohoore' and Somervell's 'Power of Sound,' in the Victoria Hall. The Training College Choir will give a performance of Schumann's 'Paradise and the Peri,' and the newly-formed Operatic Society announce three performances of 'The Pirates of Penzance.' All the works will be conducted by the Cathedral organist, Mr. C. H. Moody.

ST. JOHN'S, ANTIGUA (W. I.).—A concert of sacred music was given at Spring Gardens Moravian Church on September 26, under the able conductorship of the Rev. J. E. Weiss, who also presided at the organ. The chief feature of the programme was Mendelssohn's 'Hymn of Praise,' performed by a combined choir of 110 voices (the Spring Gardens choir and contingents from the country stations). The choir, who were under the perfect control of and in sympathy with the conductor, sang with admirable expression and excellent attack, giving evidence of the most careful preparation. Special mention may be made of the duet and chorus 'I waited for the Lord' and the choruses 'The night is departing' and 'Ye nations.' The performance reflected the greatest credit on the conductor.

SMETHWICK.—The Choral and Orchestral Society opened their season on October 3 in the Town Hall with a successful performance of Coleridge-Taylor's 'Song of Hiawatha' (Parts 1 and 2). The chorus numbered ninety voices; and the orchestra, led by Mr. Harry Newman, was augmented for the occasion by a number of leading Midland professional players. Miss Amy Kendal, Mr. Walter J. Ottey, and Mr. Sidney Stoddard were the principal vocalists, and Mr. W. J. Peters conducted. A miscellaneous selection included the choruses 'Hail, bright abode' (Wagner), and 'Tis thy wedding morning' (Cowen).

SOUTHPORT.—The inaugural concert of the Southport Musical Festival Association took place at Cambridge Hall on October 21, when a remarkably fine performance of Elgar's 'Dream of Gerontius' was given. The choir displayed splendid tone and attack, and their dramatic realisation of the 'Demon Chorus' indicated their capacity for emotional singing. Indeed, their work altogether was of such a character as to call forth warm encomiums from Dr. H. Coward, who conducted. The credit of this is largely due to the ability of the choir trainer, Mr. A. W. Speed. The orchestra was also admirable, and it is sufficient to say that the contralto and tenor solos were once more in the safe hands of Miss Muriel Foster and Mr. John Coates, the bass soloist being Mr. Joseph Lycett. The success of this initial concert gives great promise for the future, and it is hoped that if satisfactory support is forthcoming, the performances will extend to more than one day, to be given either every second or third year, and the undertaking will then assume greater importance.

VENTNOR.—We learn with regret that the Choral Society, which has for nearly forty-five years flourished here under the skilful and energetic direction of Mr. Lemare, has ceased to exist. The Society, which was established in 1860, has done excellent work, and has performed a large number of standard works; but the strain of carrying it on unaided has become more than Mr. Lemare, with his increasing years, could sustain, and he has, with reluctance, been compelled to bring the Society to an end. Unless, therefore, someone can be found to step into the breach, this favourite watering-place will be without an important factor in musical life.

Answers to Correspondents.

W. A.—The tune 'Elgin,' immortalized by Robert Burns in his 'Cotter's Saturday Night,' seems to have first appeared in the Scottish Psalter, published by Edward Raban, at Aberdeen, in 1625. It contains fifteen common tunes harmonized in four parts, 'Elgin' being No. 14. Here is an old form of the melody of this plaintive Scotch psalm-tune:



You will find a harmonized version of the tune in 'The Psalter in metre and Scripture paraphrases' (with tunes), published by Mr. Henry Frowde, at prices from 1s. 3d. upwards.

C. A. C.—(1) Yes, it is quite possible for an organ to get out of tune after it has been tuned, especially if, as you say, the instrument is 'very, very old,' and that a local amateur 'cleaned it out and tuned it.' You say that it 'goes flat,' and that you detect it is the organ and not the voices that 'go flat.' Perhaps the climate of your West Indian colony may have something to do with this remarkable phenomenon. (2) Dr. Frederic Cowen was born at Kingston, Jamaica, January 29, 1852. He is an Englishman, and in answer to your further interrogation 'Who is he?' the reply is, 'A not unknown composer and conductor.'

G. M. P.—The longest biography (in English) of Herr Humperdinck is in Baker's 'Biographical Dictionary of Musicians' (Charles Woolhouse). An account of an interview with him (at Cologne) appeared in THE MUSICAL TIMES of July, 1895. (2) In addition to 'Hänsel und Gretel' and 'Die Wallfahrt nach Kevlaar' (mentioned by you), he has composed 'Dornröschen,' 'Die Königskinder' (a fairy operetta), incidental music to 'Der Richter von Zalamea,' 'Humoreske' for orchestra, Symphony in C, Moorish Rhapsody (Leeds Festival, 1898), &c.

J. B. W.—(1) Sullivan's hymn-tune 'St. Gertrude' (to 'Onward, Christian soldiers') originally appeared *without* the additional tenor notes in bar 4 of the refrain: they seem to have been first inserted in the original edition of 'Church Hymns,' edited by Sullivan. (2) The cadential form of the National Anthem in the new 'Methodist Hymn Book' is not new; it is often used by solo singers; but 'the great congregation' are less likely to use the slurred notes on the word 'save,' and will probably adhere to the simpler syllabic method to which, through long usage, they are accustomed.

A. S.—We are scarcely competent to pronounce upon a matter of Colonial etiquette; but it would seem quite natural and appropriate that the National Anthem should be played (or sung) 'in any part of a cathedral service, to mark the advent in the Colony (or Island), and the first attendance of a new Governor at the said service,' he being the representative of the King. See the 1st Epistle of Peter, chapter ii., verse 17, especially the last clause of that verse.

THEORY.—It is impossible for us to say whether by advertising you would obtain pupils—presumably by correspondence—in harmony, counterpoint, and the theory of music. The mere fact that teachers of theory do, by advertisement, make known their willingness to give theoretic instruction may be some indication of resultant success.

A CONSTANT READER.—The Roman numerals above Exercise 2 on page 48 of Stockhausen's 'Method of Singing' (English translation) refer to the degrees of the scale: I. = do, IV. = fa, II. = re, V. = sol, the numbers thus agreeing with the syllables beneath the notes.

SEVEN-SEVENTEEN.—(1) Write to Mr. T. W. Taphouse, 3, Magdalen Street, Oxford, for information as to the procuring of instruments of the harpsichord species. (2) The Psalter in use at York Minster is, we believe, that known as 'Monk and Ouseley's.'

VINGT ET UN.—Yes, it is quite true that a mixture stop on the organ is not altogether pleasant when used alone; it is improved when stops of sixteen, eight and four feet are added, and still further when the aid of one or two reeds is invoked. (2) The terms 'trill' and 'shake' are synonymous.

H. J.—(1) The small note (B) in bar 1, vocal part, of Mozart's air 'Zeffiretti lusinghieri' (Idomeneo) should be sung as an acciacatura. (2) Pronounce the word 'ne'er' in singing as you would in speaking (nare), not as 'near.'

MUTE.—Submit your violin to Messrs. W. E. Hill and Sons, 140, New Bond Street, who, for a moderate fee, will tell you whether the instrument is a genuine Guarnerius or not.

G STRING.—No; an arrangement of Jackson's Te Deum for pianoforte and violin does not seem to have been perpetrated.

F. C.—As before stated in this column we regret that we cannot give the names of teachers. Will correspondents kindly note this?

G. H.—For practice in playing from the alto and tenor clefs, see 'Examples in Strict Counterpoint' (2 books), by Dr. Gordon Saunders, in Novello's Primer Series.

A. R. C. M.—The *Vorschlag* in both the Bach instances you mention should be long. See Mr. Dannreuther's 'Ornamentation' Primers, wherein the subject is exhaustively treated.

DORA.—We do not know of a pianoforte solo called 'Sweet Peas.' Do you not mean 'Suite de Pièces'?

Mrs. ST. C.—The earliest volumes of the *Musical World*, (1836, &c.), are not of any great intrinsic value.

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THE TIMES.

It is a true Rhapsody, founded on four characteristic Welsh melodies, which are not only beautiful in themselves, but sound in this work as if confined in order to be thus contrasted. There are four sections in the Rhapsody, each based on its own melody. . . . The Rhapsody is, in point of fact, a kind of miniature symphony. It will certainly add considerable lustre to Mr. German's fame, for it is superior to any concert composition of his since the "Henry VIII." music, and the skill, more especially of his treatment of the last tune, where fragments are banded over the whole orchestra with splendid humour, is not only remarkable, but exactly characteristic of the composer.

DAILY TELEGRAPH.

The Rhapsody is a highly ingenious and attractive composition, richly scored, and having the advantage of those airs not only excellent, but more or less familiar to the public. . . . Mr. German handles these melodies with consummate skill, making each the basis of various readings and abounding flights of fancy which keep interest alive to the end. Moreover, the themes are arranged to bring the whole work into something like recognised musical form. . . . I cannot but place this Rhapsody among the very best things which Mr. German has done. It will be immensely favoured as well by a cultured audience as by a popular gathering. The work appeals, in short, to those who in music are gentle, and equally to those who are simple.

STANDARD.

The work is most richly scored, and attests in a marked degree to Mr. German's thorough musicianship. The success of the composition was instantaneous, and the cheers and applause were of the heartiest kind. It is, indeed, an exhilarating and stirring production which will probably speedily make its way into many concert rooms.

MORNING POST.

This work is founded on five Welsh melodies, the last being the famous "Men of Harlech." The manner in which the composer has manipulated his tunes is worthy of all admiration. With his mastery over instrumental resources he has devised many ingenious combinations, employed piquant rhythms, and finally brought his work to an imposing close with the grand Welsh melody played by the orchestra at its fullest.

DAILY CHRONICLE.

Mr. Edward German is a fortunate young composer. . . . His latest composition, which he calls a Welsh Rhapsody, is certain to sustain his reputation as a musician. It is pleasing in conception, and brilliantly orchestrated. It was performed for the first time yesterday afternoon at the Cardiff Musical Festival, and at the close the composer, who conducted, was called three times to acknowledge the enthusiastic cheers and applause of the crowded assembly.

DAILY NEWS.

I can say at once that not only does the new work mark a new departure in the composer's style, but it immediately places him in the front rank of native composers who are helping in the renaissance of British music. . . . To my mind, the most promising and original section of the work is that which deals with "David of the White Rock." It shows a greater power of working-up than Mr. German has hitherto displayed. The opening section, too, is impressive and simple, and is a finely-contrasted introduction to the tranquil section which follows. But, indeed, the whole work is a welcome contribution to British musical art.

YORKSHIRE POST.

Mr. German has selected his materials well, and has made an admirable use of them. First we have a quick, bright movement based on the air "Loudly proclaim o'er land and sea," which forms a dignified exordium to the work. This leads without a break—for the Rhapsody resembles Liszt's well-known Hungarian Rhapsodies, in being continuous in form as well as in being based on folk-tunes—into a sort of scherzo formed out of two tunes, "Hunting the Hare," and "The Bells of Aberdovey," which are combined and contrasted with infinite resource and much charm, while the form of the first-named suggests the sort of tarantella rhythm in which Mr. German's soul delights. A slow movement is founded on the expressive tune "David of the White Rock," and as it fades away the finale begins with an almost imperceptible march rhythm which by degrees grows into the famous "March of the Men of Harlech." This is worked up gradually, culminating in a broad and dignified presentment of the theme. . . . In one sense I think the Rhapsody shows an advance, for while it is as beautiful as his music always is in its finely-wrought details, it is broader in general effect, and the well-chosen tunes have given a real emotional charm to the melodic material of the work.

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Chichester, 1904. F. J. W. C.

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I have already said something regarding this cantata, and now there is only need to state positively, after repeated hearing, that Mr. Evans has written music which shows other Welsh composers how to break up the stagnation of their native art. . . . There is evidence of thought and utterance sometimes bordering on originality, and always giving proof of aptitude and power.

MORNING POST.

It is a pleasure to be able to congratulate Mr. Harry Evans on an extremely clever and effective work. The music denotes imagination and fancy. There is poetry in the opening chorus, and the battle scene reveals dramatic power. Altogether the work displays great earnestness and promise.

DAILY NEWS.

There is much in the work that has the merit of freshness and poetic feeling. It is also effective for the choir, and gives it just the mingled tenderness and fire to express that the Welsh singers love. . . . The immense enthusiasm with which he and his work were received may be considered an indication of the real work of this Festival in the future.

STANDARD.

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PRODUCED AT THE CARDIFF FESTIVAL, SEPTEMBER, 1904.

JOHN GILPIN

BALLAD FOR CHORUS AND ORCHESTRA

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THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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THE TIMES.

In many respects Dr. Cowen has accomplished much in this "trifle." The ballad occupies but twenty short minutes in performance. His humour, it is true, is often of a very obvious kind; but it may be that in a work like this, evidently intended for small choral societies, for which it is admirably adapted, a certain amount of obviousness must be arrived at. . . . But on humour Dr. Cowen does not wholly depend, for he writes now and then passages that come near to being beautiful, as in the accompaniment to the words "And my sister's child." The tune which is used at the verse "For saddle-tree scarce reached had he" is excellent, and so is that at the beginning of the end, "Away went Gilpin." In short, the ballad is a very good example of what such ballads are expected to be, not too long, not too extortionate in the demands it makes on either chorus or orchestra—or, for that matter, on the hearer.

DAILY TELEGRAPH.

By a happy inspiration, Mr. Cowen has preferred to skim along the surface between Chapside and Ware, guided by the genius of poor Cowper in one of his rare moments of cheerfulness. . . . His music is, in its way, as humorous as the words, and I cannot sufficiently praise the *finesse* with which he has surmounted certain very obvious difficulties due to the unchanged rhythm of the ballad, and the unavoidable need to suggest without monotony the beat of the horse's hoofs. . . . The orchestration is as brilliant and fanciful as anybody can desire. It "keeps the game alive" in most strenuous fashion, and to it is largely due the fact that there is not a dull bar in the work.

STANDARD.

The humour of the amusing ballad has been very happily caught, and its most diverting situations are illustrated with a directness and point that considerably increase their comicality. . . . As will be surmised, coming from the pen of such a consummate master of orchestration, the accompaniment abounds with deft and subtle touches that prompt the imagination of the listener, and increase the significance of the words. . . . The work was sung and played *con amore*, and at the close Dr. Cowen received quite an ovation.

MORNING POST.

The success of his new work was never for a moment in doubt. The attention was arrested from the opening, and the humorous suggestions, such as the allusion to the good old song "The Roast Beef of Old England" and the realistic imitation of the braying of an ass, were readily seized and greatly relished. The work is wonderfully graphic; it abounds in amusing details and pursues its course brilliantly without flagging. It all goes with a snap. Sung *con amore* by the chorus it was received with acclamation, the composer being cheered with true Welsh enthusiasm. There can be no doubt that "John Gilpin" is destined to become widely popular.

DAILY NEWS.

It is easy for the choir, defective, and it is not over elaborated. . . . The bright, skilful little work would probably be even more effective if sung by a smaller choir.

PAUL MALL GAZETTE.

The result is a triumphant piece of delightfully humorous music, in which music is by no means forgotten in the humour. It has been strange to note how Dr. Cowen, who, by the way, wrote this Choral Ballad specially for the Cardiff Festival, has increased his grip upon music to such an extent that at the present moment whatever whim or fancy may occur to him, he finds it well well within the limits of his intellectual outlook, and can express it precisely as he wishes to express it; that is to say, if one may steal a simile from literature, that every word is precisely suited to the idea, just as in his case (I speak now of "John Gilpin"), every idea is suited to the music. The work springs along from the outset. The Gallop of Gilpin, . . . right down to the egotistical cry of the author (that gentle humourist, Cowper).

And when he next doth ride abroad,

May I be there to see

are realised without any violence, without the smallest indication of excessive thought, without any attempt at exaggeration, and yet with a pitter-patter and a swing which enhance every detail, from such a phrase as "Away went Gilpin," to the "Stop thief!"—matters which proclaim the work to be literally a miniature masterpiece.

DAILY CHRONICLE.

"John Gilpin" proved to be exceedingly clever, and its simplicity makes it a suitable work for small choral societies, with whom it is certain to become popular. . . . "John Gilpin," in a word, is a delightful composition.

OBSERVER.

Those who know the composer only by the music he has hitherto given to the world will hardly have credited him with the possession of humour in so great a degree as he has here shown. . . . "John Gilpin" is of humour all compact, not a bar of it failing to contribute something to the hilarity which pervades the work, and (be it said) honourably distinguishes it among contemporary productions, which, for the most part, are designed to make us feel sad, if not miserable. To the choir are allotted the strains in which the familiar lines are narrated. These follow the moods of the successive scenes with admirable fidelity, and are, moreover, very effectively laid out for the voices. . . . "John Gilpin," as set to music by Dr. Cowen, is, in short, a little masterpiece of genre-painting, and will probably be taken in hand by every self-respecting choir in the English-speaking world before the first anniversary of its birth.

MORNING LEADER.

Dr. Cowen was, in a special sense, the hero of the evening, for his new choral ballad, "John Gilpin," was produced and was greeted with the utmost enthusiasm. It is a peculiarly exhilarating and enjoyable little work. The adjective is used in no disparaging sense. On the contrary, one of the great merits of it is that it makes no attempt to be bigger than the text. Dr. Cowen has caught the right atmosphere of genial simplicity and mock solemnity which characterises Cowper's poem. . . . The reception of the work was tremendously enthusiastic.

MORNING ADVERTISER.

I have seldom heard anything more racy or more thoroughly humorous than Dr. Cowen's setting of the narrative of John Gilpin's unprepared ride to Ware and back. Before the score had passed its third page there was a broad grin on the faces of the majority of the audience, and ere the end was reached the grin had developed into a hearty laugh. . . . "John Gilpin" is the brightest example of humorous music we have had since the days of Gilbert and Sullivan opera at the Savoy. The chorus thoroughly entered into the spirit of the work, and the enthusiastic applause told how much it was appreciated. There is not a choral society in the United Kingdom, including Scotland, that should not instantly add it to its repertoire.

STAR.

Dr. Cowen's work is delightfully humorous, and the restraint and discretion with which the humour is employed makes it the more delightful. Its themes are all fresh and characteristic, and their treatment is not only ingenious but grateful to the singers.

YORKSHIRE POST.

It need hardly be said that so skilled and adroit a composer has made the utmost of every point in the ballad that can possibly suggest humorous effect. The paces of the steed and its snorting, the donkey's bray that for a second time urges it on its wild career, and even the mention of the "tedious years" of Gilpin's married life have suggested musical treatment calculated to enhance the quiet humour of the poem. . . . The "go" and brightness of the music are quite irresistible, and made a marked impression, which was enhanced by the exceedingly smart performance.

BIRMINGHAM DAILY POST.

Dr. Cowen's choral ballad is a work to be heard, not described. . . . The treatment is humorous and quite graphic. There seems more than a touch of satire in the adoption of a few representative themes and the working up of the points of climax in the approved style. The dialogue is carried by the different sections of the chorus, and the ass brays, and the frightened steed madly gallops away. The chorus fully entered into the fun of the thing, and the performance kept the audience on the verge of laughter all the time. The orchestral details would have done credit to Sullivan himself. The touches of realism were more in the nature of suggestion than imitation, but they could not be mistaken. The musicians were humorists themselves for the moment. Dr. Cowen was cheered to the echo both before and after the performance, and I really think the chorus wanted to sing "John Gilpin" over again.

SOUTH WALES DAILY NEWS.

To read of all the amusing things in the score may not give much idea of the music itself; it must be heard. The composer has shown great wisdom in not spinning out his music; he passes quickly from one stage to another of the adventure, and every now and then a moment's quiet affords relief. And the whole work takes under twenty minutes.

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SCENES FROM THE BALLET ORCHESTRAL FANTASIA

COMPOSED BY

W. H. REED.

Full Score and Wind Parts, MS.
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THE TIMES.

This is an admirable work in its way, with plenty of swing and tuneful movement, remarkable distinction of themes, and a delightful mingling of two different rhythms in alternation. It is capably scored in a style befitting the suggestion of the title, and, if the ballet were in a more artistic condition in London, Mr. Reed's name would not be unknown for long. It made a great success under the composer's direction.

STANDARD.

The nature of the fantasia is explained by its title. Its composer, who directed its performance, is well known to the frequenters of the Queen's Hall Promenade Concerts, at which several of his compositions have been played. The themes of the fantasia are conventional; but clever use is made of various dance rhythms, and if the scoring is suggestive of an Empire ballet, it is appropriate to the subject.

THE SPECTATOR.

Mr. Reed also seems impressed by the need of "Mediterraneanising" our music, and it is an agreeable change from the oppressive strenuousness of some of the younger school to find a writer deliberately aiming at the diffusion of cheerfulness... his contribution to the gaiety of nations will be welcomed without reserve, for he has a genuine gift of tune-coinage and an excellent knowledge of orchestral effect.

DAILY NEWS.

Mr. W. H. Reed's orchestral fantasia "Scenes from the Ballet" is an ingenious and whimsical treatment of ballet rhythms, and displays an intimate knowledge of the resources of a modern orchestra.

BIRMINGHAM DAILY POST.

Mr. Reed's fantasia, as its title suggests, is based upon dance rhythm. It recalls, without being in any way like, Sullivan's "Overture di Ballo." The work is scored for a large orchestra, with full percussion and glockenspiel; it is replete with taking themes, and is admirably worked out.

BIRMINGHAM GAZETTE.

Mr. W. H. Reed's remarkably clever and attractive work is full of piquant melody and dainty orchestration. After this Mr. Reed should be heard of at the Festivals.

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"A feature of the service at St. Andrew's Church last evening, and which attracted a large congregation, was the rendering by the choir of F. Rollason's 'Stabat Mater Dolorosa.' In the solemnity of such surroundings and to an audience already impressed by the sacredness of the day, the beautiful music of this work, so touchingly descriptive of events connected with the Crucifixion, appealed with much force."—*Newcastle Daily Journal*.

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"The Victoria Hall, Hanley, was well filled by an audience who gave enthusiastic evidence of their approval of Mr. Gaul's music. The chorus and band numbered 350 performers. . . . A striking feature in the form of a delightfully instrumented Eastern dance in itself is sufficient to enhance Mr. Gaul's reputation."—*STAFFORDSHIRE CORRESPONDENT, The Musical Times*.

"Judged by the appreciative reception accorded it by the crowded audience at Griffithstown, it bids fair to eclipse the popularity of the same composer's 'Holy City.' . . . The Prince of Peace is a work of an exceptionally high order. There are passages of surpassing beauty and brilliance. The work is varied and interesting, and, like all of Mr. Gaul's cantatas, supplies a need which no other composer of music so satisfactorily meets, viz., a moderately difficult work written on classical lines. . . . The cantata occupied about ninety minutes, and from the opening bars to the finish there was not a dull moment. . . . Already we understand numerous requests have been made for an early repetition."—*Pontypool Free Press*.

"No man knows better than Mr. Gaul how to write for voices. . . . 'Thou art the King of Glory,' a singularly fine chorus, worthy of any composer, living or dead. . . . Throughout the work we have spontaneousness, elegance, attractiveness, in short, a never-ending charm. This cantata, which completes the octave of Mr. Gaul's cantatas, we hold to be the best. If it prove less popular than the composer's 'The Holy City,' we shall be surprised. Mr. Gaul was engaged on this, his latest work, for about three years, and we believe that all who hear it will agree that the time was very profitably spent."—*Birmingham Daily Gazette*.

"In every way worthy the great reputation and experience of its composer. . . . Is indeed a work of a very unusual character, and most probably destined to become more popular than any of his other compositions. . . . Worthy the study of choral societies of every grade."—*North Staffordshire Sentinel*.

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FOR SOPRANO AND BARITONE SOLI, CHORUS, AND
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THE TIMES.

Nothing that the composer writes can be otherwise than well written, and the workmanship is as ingenious and clever as we have a right to expect. There is an effective laughing chorus, a graceful and well-scored nocturne by way of intermezzo, some pretty rustic dance music, and a spirited "Song of the Corn" for baritone solo and chorus.

DAILY TELEGRAPH.

I am glad to see the name of the Scottish composer attached to a work of considerable dimensions, and even more pleased with his choice of a subject. . . . The gentle Quaker-poet of New England tells the tale of the wronged maiden with charming simplicity, and is not to be blamed because he could not keep the witch and her cruel fate out of it. . . . The witch was inevitable in the cantata, and supplies the shadows required for pictorial effect. . . . The composer of "The Witch's Daughter" is fortunate in his theme, and had only to play up to it in order to make his work a success. This, in my opinion, he has done, so that it is scarcely rash to anticipate for to-night's novelty a very favourable reception at the hands of the public. . . . I may say of Sir Alexander's music in this case that all of it is informed with the spirit of the poetry. Even when it contrasts most strongly with Whittier's simple forms, the two things are never essentially at variance. That is an immense advantage, and one as rare as it is great. . . . I especially call attention to a "Mocking Chorus," in which the bucolics taunt *Mabel* with seeking to witch a man, and not a cow or a churn, as her mother did. Here we have the composer in the best of his lighter moods, and so good that, though applause was forbidden, to-night's audience made a spontaneous demonstration. Of still higher rank is the opening section of an epilogue written specially for this work by the late Julian Sturgis. Than the music to this Sir Alexander has given us nothing finer of its kind. It is masterly in the very highest degree.

STANDARD.

The music attests the hand of the musician on every page. . . . The first soprano solo is full of subtleties, and the number needs to be heard more than once to be duly appreciated. Much also may be said of the subsequent choruses in the first scene. . . . In the second scene, the chorus of female voices is beautifully written, and *Mabel's* prayer for death is pathetic. Harden's proposal and acceptance by *Mabel* contains many delicate touches, the latter's joy being very happily expressed. The subsequent chorus, "Blow, Winds of God," is most effectively developed, and brings this section to an imposing conclusion. The feature of the third scene is the "Corn Song," which, being a detachable piece, with a vigorous chorus, may become popular apart from the Cantata. The opening of the epilogue, for female voices, is charming, and the *finale* is a noble piece of choral writing.

MORNING POST.

Mention must be made of the bright opening movement, the dancing of maids and young men at the harvest festival, the soprano song "To weary hearts," and the close of the first of the three scenes into which the work is divided, and in which the jeering of the neighbours is cleverly depicted. Before Scene 2 there is an expressive and pleasingly-scored intermezzo, one may further notice the end of the second scene, a lively Corn Song with chorus, and a stately epilogue, the concluding lines of which were written by the late Julian Sturgis.

OBSERVER.

Few living musicians know better how to build up a climax, or a series of climaxes, than the Principal of the R.A.M., and "The Witch's Daughter" contains several examples of his skill in this direction—for instance, the chorus "The Broadest Lands," the finale to Scene 2, "Immortal Love," and the epilogue "Not in the old world's prime." Very bright and taking is the "Corn Song," for baritone solo and chorus, and great charm is shown in the chorus "Her tears of grief," the themes of which are also used in the nocturne which forms an intermezzo between Scenes 1 and 2.

ATHENÆUM.

The whole of the music shows very clever workmanship, but so light that much of it at first hearing escapes notice. . . . The most noticeable features—there is no break in each of the three scenes into which the work is divided—are the merry choral dance at the opening; the expressive aria "To weary hearts," with muted strings for the greater part; the finale of Scene 1 with its jeering section; the beautifully scored intermezzo; the love duet, especially the latter part, beginning with the broad phrase "Immortal Love"; the quaint "Corn Song," with chorus; and the stately close of the work. In his employment of representative themes Sir Alexander Mackenzie has been extremely moderate, and we are glad to find a prominent composer setting so good an example.

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"Eugen d'Albert, whose performances of classical pianoforte music may be called typical, has prepared a critically revised and instructive edition of Ludwig van Beethoven's Sonatas for the Pianoforte. It is of the greatest interest to follow one of the most eminent artists of our time in his progress through Beethoven's compositions. In contrast with many others with the same aim—his precursors in this field of work—Eugen d'Albert has been on the whole sparing with his notes and explanations on purely practical as well as musical details. But the player in a state of development will find abundance of help provided; while the accomplished artist is unimpeded, freely to unfold his individuality. The editor's utterances—given as footnotes—always hit the mark with reference to the performance, and are, with all their brevity, of admirable exactness and precision of expression. They are original, and reveal the mind of a real artist. d'Albert, apart from his keenly-thought-out fingering, having given many dynamic and agogic hints, this excellent edition is highly to be recommended for teaching purposes. The 'New Testament of Pianoforte Music,' as Beethoven's Sonatas are called, in contradistinction to Bach's '48 Preludes and Fugues,' has but rarely found an interpretation commanding approbation for every detail like the present one by Eugen d'Albert."—*Musikalisches Wochenblatt*.

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PRODUCED AT THE LEEDS MUSICAL FESTIVAL, OCTOBER, 1904.

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THE TIMES, OCTOBER 7, 1904.

The evening concert began with the most important of the Festival novelties, the setting of an adaptation from the morality play of "Everyman," by Dr. H. Walford Davies, a work of far too great importance and musical interest to be discussed in a few hurried words. It made a great impression and was received with genuine enthusiasm. It will not be a matter of surprise if the Leeds Festival of 1904 should be known as the "Everyman" Festival, just as that of 1885 is called the "Golden Legend" year.

THE TIMES, OCTOBER 10, 1904.

Dr. Walford Davies has contrived to give his music an austere character and a kind of remoteness of style while allowing himself every resource of modern harmony and the use of the full modern orchestra. The words of the *Deity*. "I perceive here, in my Majesty," are set (for chorus) to a series of solemn chords, in which the dominant seventh is pre-eminent, and the opening notes of the work, representing "the passionless note of Death's horn" (we quote the admirable analysis by H. C. C.), form one of those sudden harmonic metamorphoses which would have been unimaginable by musicians of the past. This phrase and the opening passage of the song, "I am Death that no man dreads," give an extraordinary amount of character to the music; the clever characterization, of which this is a prominent example, is perhaps the most remarkable of the many fine qualities in the cantata. . . . The song of *Knowledge*, "O Glorious Fountain," with choral interludes, and the prayer of *Everyman*, belong to the most happily inspired pages in the work, but they are of a kind to which no written words can do justice. . . . As already recorded, the reception of the cantata was most enthusiastic.

THE WORLD, OCTOBER 11, 1904.

All the world which reads of musical doings in the daily papers knows now that a new composer of the first rank has revealed himself at Leeds. Just as Elgar stepped up, "*Gerontius*" in hand, to the platform where the tiny company of real English composers stood, so has Dr. Walford Davies arrived with his "*Everyman*." And this work shows high talent of so original and masterly a kind that it may well be asked if this latest arrival among the composers is not going in future to stand in front of them all. . . . I cordially echo the judgment of one whose opinion, but seldom given to the public, must ever carry the greatest weight: "*Everyman*" is the noblest work produced by an Englishman for many years."

DAILY NEWS, OCTOBER 8, 1904.

At a bound Dr. Walford Davies has sprung to the front rank of our younger composers, for here one has not only to praise technical achievement for its own sake, but also what is more rare, the resources of modern music employed for the expression of deep poetic ideas. . . . He has kept his music as simple as possible, and yet his language is a modern language and transfixes the heart of the old morality play, interpreting in music that which is for all time. The composer has shown nothing short of genius in his solution of the problem. . . . The appeal of *Everyman* to *Kindred* and *Fellowship* is full of a curiously sinister comedy, which one had not expected from Dr. Walford Davies on the strength of his previous musical achievements. It is impossible, however, to go into details concerning this remarkable work. . . . At the end of the work Dr. Walford Davies was received with an enthusiasm which is rare indeed.

ST. JAMES'S GAZETTE, OCTOBER 7, 1904.

Dr. Davies, in his work "*Everyman*," must be held as a man of strength and brains. . . . The chorus and character of "*Everyman*" have the work to themselves, and it is all splendidly original.

OBSERVER, OCTOBER 9, 1904.

The most important novelty of the Festival, Dr. Walford Davies's setting of "*Everyman*," was heard on Thursday evening. . . . Dr. Davies's music has the great merit of being thoroughly sincere and appropriate. He has caught the spirit of the play, and produced a work that is far beyond anything he has previously done. There are pages in his setting of "*Everyman*" that indicate his possession of such qualities that the use of the word "*genius*" seems inevitable. The thematic material . . . is simple, and yet new in effect. How difficult of achievement is this combination perhaps only those who have tried their hand at composition can know. "*Everyman*" was an instantaneous success. Dr. Davies, who conducted, was cheered on his appearance in a way that showed that his music had already won its way into the hearts of his interpreters. . . . The chorus sang with enthusiasm born of conviction, and "*Everyman*" was launched on a career which should be long and prosperous, with every possible advantage in its favour.

DAILY TELEGRAPH, OCTOBER 7, 1904.

This evening Dr. Walford Davies submitted his cantata "*Everyman*" to the judgment of a large audience, conducting it himself, and receiving what appeared to be a unanimous verdict of approval. Those present who were pastmasters in the study of audiences could hardly make a mistake on this point. There is the silence of indifference and that of absorbed attention. Of these the last-named prevailed as the solemn "argument" of the old-time "*Morality*" was driven home by all the power of music supplementing its own inborn force. In fact, the audience could not have been more sensitive to the work had a voice from heaven spoken the opening lines, "I pray you all give your audience, and hear this matter with reverence." . . . In all music there is something above forms, to wit, the spirit, which may, like Providence, fulfil itself in many ways. Of this fact Dr. Walford Davies's work seems to me confirmation. It is modern, and yet one sees there that which in the past would have received other, though not necessarily truer, expression. . . . There is an element of originality in the work, with much play of forceful imagination, and a sure eye for the right effect at any given moment. Other opportunities will be found for elaborating these points; let it now suffice to say that the Temple organist has made his mark upon contemporary art.

WESTMINSTER GAZETTE, OCTOBER 10, 1904.

A musical work of deep seriousness must be touched by a very peculiar and indefinable quality if it is to reach the hearts of a public whose first love is musical comedy. "*Gerontius*" had this quality, and so has "*Everyman*," as it would seem, though the style of Dr. Davies's music is absolutely different from that of Elgar's. It is not easy to describe this style, for it is unlike anything that one has previously known, and owes not one jot or tittle to the influence of Elgar or anyone else, unless it be Bach, whose powerfully plain ideas of conveying expression have probably served as a guide to Dr. Davies. The music is astonishingly healthy and virile, almost rough at times, but there is not a bar which fails. In design so in detail; the composer has seized the right means of expression with a positively unerring instinct. To describe it as "unconventional" is to give but a faint idea of its newness. The composer has hampered himself with none of the ordinary conditions of cantata form; he uses his chorus and his soloists when he thinks best; he proposes none of the effects which can be got artificially; his one aim throughout is to enforce the meaning of the words as they come, and he has trusted to the power of directness and sincerity to make his appeal for him. The result is, without question, his justification. "*Everyman*" is a strange musical picture; it may even be "harsh and weird," but its strength carries the day; one can but hold one's breath and say that here is music which compels attention by its stern fascination.

YORKSHIRE POST, OCTOBER 7, 1904.

The feature of the day—and, as it will probably prove, the feature of the Festival—was reserved for the evening concert. This was "*Everyman*," Dr. Walford Davies's setting of the old morality play, which, in dramatic form, has lately been made familiar to the public. . . . Much was expected, and expectation was more than realised. There was a universal feeling last night that this weirdest of all cantatas is likely to rank as one of the great successes of the Festival. A great ovation awaited the composer at the conclusion of the performance. He had distinctly scored.

MANCHESTER GUARDIAN, OCTOBER 7, 1904.

Dr. Walford Davies's setting of "*Everyman*" as a cantata, specially written for this Festival, was heard this evening for the first time in public. It provoked a scene of quite exceptional enthusiasm, and there is no doubt that it is a striking, totally unconventional, and largely successful composition.

SHEFFIELD DAILY TELEGRAPH, OCTOBER 7, 1904.

It may be that the Leeds Festival of 1904 will remain memorable because of the production of "*Everyman*." In this setting of the impressive old morality play we have a sincere utterance, the putting forth of a distinct personality and intimate faith, that has not been paralleled since the "*Dream of Gerontius*" first saw the light.

HUDDERSFIELD EXAMINER, OCTOBER 8, 1904.

It was surprising, looking to the chromatic character of the music, what a vast amount of melodic beauty of the richest and purest character pervades it, especially in the choral and orchestral portions. The depth of expression and dignity of the work also seemed to gather strength.

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